

# MACHINE KNITTING MONTHLY

Issue 13  
£1.95

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  - \* Creating Patterns
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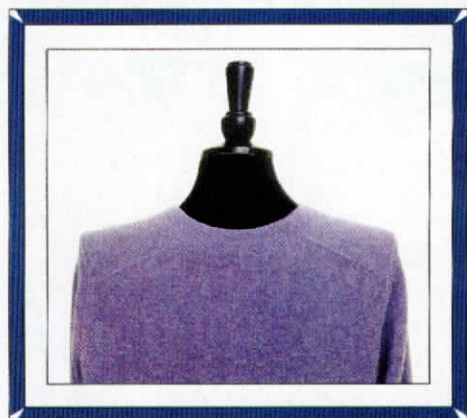


# THE KNIT TO FINISH SERIES

BY *Nina A. Miklin*

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**THE CLASSIC SHOULDER LINE  
WITH SET-IN SLEEVES**



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A newsletter which includes Passap/Pfaff news, letters, hints and tips and is free to current customers

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Where reader sheets are required for the E6000 they are included in the patterns and books. These are laser printed and ready for entry into the console. Where Deco cards are required for the Duomatic machines then templates are included. We also have books which do not use the console or the Deco.

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# Contents

Dear Readers,

I have ceased to amaze me how much preparation goes into Christmas and just how quickly the festivities are over. Plans for the New Year ahead suddenly fill our lives and knitters have lots of shows to look forward to in the coming months. As you all know, I'm off to Belfast at the beginning of January and I've been watching the weather forecast with nothing but trepidation. I hope that the gales in the North blow themselves out before I have to get over the Irish Sea!

Don't worry that I haven't included Duomatic Update this month - it will be back next time! Doris Coutts' daughter Alison is coming over from America, to spend Christmas with her and stay for a few days. I thought they could enjoy a lovely short break together, without Doris worrying about the magazine. We do welcome back Ann Kite and our Teach In feature this month. As you'll read on page 20, Ann has had her own family problems to overcome recently and I'm very pleased that she's now writing for us again. There are still special offers on her videos so now might be a good time to take advantage of generous price cuts. You can always telephone Ann, or her husband Richard, for the latest bargains and help. Ann really is a first-class tutor at the end of the telephone!

This has been a most rewarding issue to put together, largely due to discovering the amazing work undertaken by supporters of MMN (Medical Missionary News). It started with a Teddy pattern sent to me by Doris Elliott. Doris and I go back many years to the time when Lavinia Johns was producing Lee Bee designs. Over the years, Doris has done unstinting work for charities and has always spent time helping those in need. She's presently helping disabled people to machine knit and, as you can read on Page 40, Mary Buckle is a friend and member of Doris' class. Mary also works for MMN and together, they make Teddies to send to children in Third World Countries. We can help too and whatever we can manage would be greatly appreciated. You'll find all the details on Page 40.

Talking of teddies, have you seen the new Briar Bears Collection from Malcolm Beddow at Willow Tree Knitwear? There are four pattern books in the series and he's also produced some new outfits to knit for fashion dolls. Malcolm has a very serious back problem, so you almost never see him and his patterns at exhibitions. (Perhaps the one exception is Alice's Get-Together at Chepstow in July, because it's not too far from his home.) He has over 100 designs for both beginners and experienced knitters, plus stitch pattern books for most machines. Do send away for his catalogue; it costs just £1.00, refundable on your first order. It's well worth it and you'll find his address on Page 27 and more details on Page 54.

In response to so many requests, we've included one of our most comprehensive patterns to date. We have instructions for a "3 in 1" classic cardigan, tunic and sweater in ten family sizes, knitted on chunky machines. We've tried to keep the instructions as short as possible, but I do strongly recommend that you go through and circle or underline all the numbers for the size you want to make before you start to knit! If you use a biro or highlight pen, do make sure that you use the same colour and system throughout, so that you can re-use the pattern for a different size at a later date. Do remember that hand-knitted ribs are perfectly acceptable on chunky garments, especially if you don't have a ribber or don't like dropping the stitches and picking them up by hand. Simply cast on with waste yarn and knit the stocking stitch; then pick up the stitches on knitting needles and knit the ribs down by hand. It doesn't take long in chunky yarn and I suggest you use a pair of 5 mm (UK 6 or USA 8) needles.

Finally, our thoughts and prayers continue for Andy Levick and her husband Richard, on the Isle of Wight. Andy is still in the intensive Care Unit of the hospital. We very much hope that the dedication of the nursing staff, together with Andy's own strength and determination, will succeed in pulling her through this devastating illness.

*June*

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## Features



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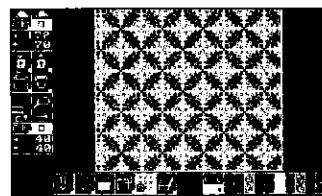
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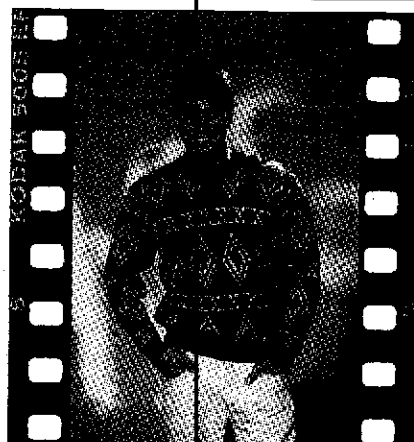
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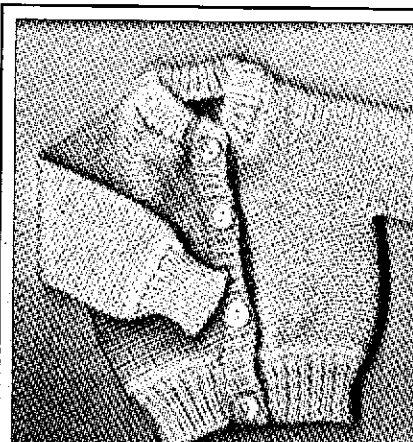




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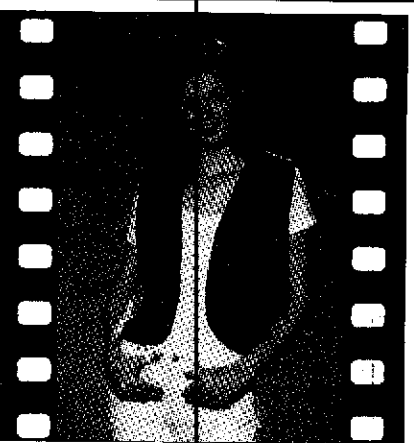
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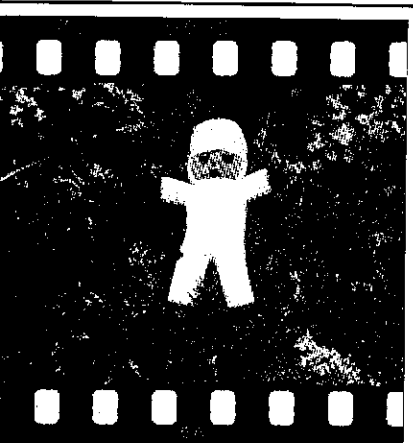
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You can write to Machine Knitting Monthly at the following address:-

**PO Box 1479**  
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Kendall, Ann Kite, Joan Lafferty, Andy Levick,  
Terry Mason, Betty Meeds, Eileen Metcalf,  
Nina Miklin, Jo Newton, Willow Tree  
Knitwear, Jan Wright.



# News Line

## News & Reviews

### FIRE AT METROPOLITAN

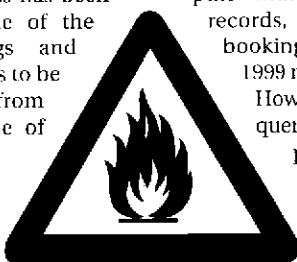
Monday the 14th December was a black day at **Metro-politan**. A fire that started in a small furniture unit in an adjacent building, spread to the machine knitting centre visited by many knitters in the ten years since it was completed. Ironically, the brick building was almost completely destroyed while the wooden buildings housing the café, part of the craft centre and poultry sheds survived. Thankfully Carol, Mark, Ian, Kath, Rocky and the poultry are all fine - although Carol is naturally devastated by the loss of irreplaceable samples, garments and other items she had collected during the 30 years she has been machine knitting.



Looking to the future, just a week after the fire they started to clear the site and Christmas celebrations were brief.

Part of the business has been transferred to one of the wooden buildings and Metropolitan hopes to be trading again from around the middle of January.

Do please call in if you are passing, they will very much appreciate your support. If you've never visited them, they are just off the A51 on the Chester side of Nantwich. They'll let you have full directions, either



by car or public transport, if you'd like to pay them a visit.

One of the big problems facing any company that has suffered a fire is a loss of records. Although they managed to save the computer with all their customer records, some orders and bookings for courses in 1999 may have been lost.

However trivial your query might seem, do please give them a ring, to make sure that your customer record and requirements are

intact. The telephone number and address remain the same and are given here.

### OOPS - SORRY!

Due to a computer error we printed the wrong advertisement for **Uppingham Yarns** last month in Issue 12. For an up-to-date list of all the bargains on offer, please turn to page 55.

We apologise for any confusion or inconvenience caused.

We're sure that all readers will join us in sending Carol, Mark and all the staff at Metropolitan our very best wishes for the future. It's always been a long-standing joke with them that the building is never the same for two visits running - major changes are clearly in the pipeline this year! What will never change is the wonderful camaraderie that we have all enjoyed in the past and we very much hope that they will join us, as planned for **Machine Knitting LIVE!** this year. The address and telephone number are:-

**Metropolitan**  
The Pinfold, Pool  
NANTWICH, Cheshire CW5 6AL  
Tel:- 01270-628414 ■



### HERDWICK FARM COURSES

Many of you will know **Shirley Cowling** for her unstinting work for premature babies and we've been most pleased to feature several of her patterns in the magazine in the past. Shirley has written to tell us that she is no longer able to offer residential courses, as her daughter has now moved into the flat attached to the farmhouse. However, she can welcome knitters either on their own, in pairs or club groups to her workroom, for either day or half day courses.

We're certain that many machine knitters turn their heads to other activities and wonder if you, like Shirley, writes poetry? If you do, you might like to know that Shirley has recently had a poem accepted for an anthology entitled **A Tapestry of Love**. The soft-

back edition costs £11.99 and the hardback book costs £15.99. Please add 85p to your order towards the cost of postage and packing. The book is scheduled to be published on 1st January 1999 and further information or copies can be obtained from:-

**Triumph House**  
1 Wainman Road  
PETERBOROUGH  
Cambridgeshire PE2 7BU

Any reader or club interested in a visit to Shirley Cowling's workroom for a course should write direct to the following address:-

**Shirley Cowling**  
Herdwick Farm  
WINKLEIGH  
Devon EX19 8LD  
Tel:- 01837-83358

## METROPOLITAN

## MAKE THE MOST

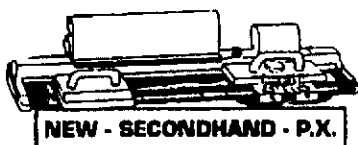
### OF YOUR KNITTING MACHINE

ENROL FOR WEEK - DAY - EVENING OR CORRESPONDENCE COURSES  
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**628414**

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NEW - SECONDHAND - P.X.

### KNITTING CLUB VISITS

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Our Courses are the longest standing - tried and tested Correspondence Courses in the World. They are constantly updated to keep abreast with technology. There isn't any written work involved. A new Punchcard Patterning Course has just been added to the syllabus.

### RESIDENTIAL COURSES

Imagine a whole week of knitting in the heart of Cheshire. Our Courses are second to none with a wide variety of topics and Tutors. There is a Course to suit everyone from a beginner to the more advanced knitter - from plain knitting to the latest in knitting technology.

**Phone now for more details:**  
**01270 628414**

## NEWS FLASH!

Cashmere sweaters have always been a luxury that most of us can't afford. We may all have longed for one and definitely promised ourselves that we would get one, one day! Even knitting our own on a machine has been out of the question, because the cost of Cashmere yarn has almost always been prohibitively high.

We're pleased, therefore, to let you know that **BSK** has purchased a stock of Cashmere yarns at a fraction of the normal manufacturer's cost. These superb, luxury yarns are available in five qualities with the following yarn contents and are available in traditional Cashmere shades:-

- \* 50% Cashmere, 50% Silk
- \* 50% Cashmere, 50% Dacron
- \* 65% Cashmere, 35% Nylon
- \* 65% Dacron, 35% Cashmere
- \* 62% Lambswool, 30% Angora, 8% Cashmere

For more information about these yarns, please get in touch with BSK at the address shown below in their advertisement. It's also the same address to request a copy of the FREE Supersaver machine knitting catalogue.



## AUTOMATIC HATS!

About a year ago, **Elaine Cater** designed and knitted a beret to match a duffle coat that's part of a **Garner Carriage Collection** of pattern for electronic machines. She was so amazed at how quickly and easily it knitted with the garter carriage that she decided to think about other types of hat that could be knitted in a similar way.

**Automatic Hats!** is Elaine's new book and it includes instructions for lots of different styles of hats in both four ply and double knitting weights. There's a **Simple Beret** and **Star Beret**; a **Rolled Brim Hat** and a **Cable Brimmed Hat**; a **Pill Box Hat** and a **Balaclava**; a **Twin Tasseled Aran Hat** and a **Peruvian-Style Hat**. The sizes will fit all the family, from toddlers to adults and Elaine has also included full

instructions for making the twisted, plaited and knitted cords, tassels and pom-poms used to decorate the hats.

The easy-to-follow patterns are suitable for all Brother machines with a garter carriage and very little shaping is required. Most hats can be knitted in an hour or two. The patterns are ideal for using up oddments of yarn and can be made for family and friends, or for fêtes and bazaars. All the hats are shown in full colour on the cover and the book costs just £5.95. Accompanying FB100 or DesignaKnit disks cost £3.50. A free price list is available if you send Elaine a large self-addressed and stamped envelope. To order the book, disks or catalogue, please write to:-

**Elaine Cater**  
29 St Leonard's Road  
LONDON SW14 7LY

Overseas friends in the USA may contact **Sonia Burda**, The Knitting Gallery, The Courtyard, 27 Rt 34 North, Colts Neck, New Jersey 07722-0303. Tel:- (732) 294-9276. The Canadian Distributor is **Sian Tavis**, Box 260, Oakville Manitoba R0H 0Y0. Tel (800) 841-0633.

# BSK Knitting Machine Cabinet with Drawer

## Model K4

The **K4 Cabinet** comes complete with storage drawer and easy glide platform which enables easy slide away storage of your machine. The platform has an easy tilt action to use either in single bed or ribber position. Comes in easy to assemble flat pack form in rich walnut finish. Comfortable working position with plenty of leg room.



Suitable for Brother, Silver Reed, Knitmaster, Toyota and Singer knitting Machines. Please enquire suitability for other makes.

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**Bedford. MK41 7LE**  
**Tel: 01234-217096**  
**Fax: 01234-271537**





# Man's Sweater

Designed by **Jamilla Designs** in **Harmony Yarns Gemini**

## General Information

### PATTERN RATING

\*\* Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

### MATERIALS

**Harmony Yarns Gemini.** (Yarn Guide No.4.)

2 x 250 g cones in Black (Col 1).  
2 x 250 g cones in Copper (Col 2).

2 x 250 g cones in Oyster (Col 3).

### GARMENT WEIGHT

Our finished garment in second size weighs 640 g.

*The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to the following address:- Direct Knitting & Sewing Supplies Ltd, Jacquard House, 767-771 Attercliffe Road, Sheffield S9 3RE.*

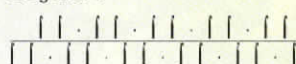
### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 43.

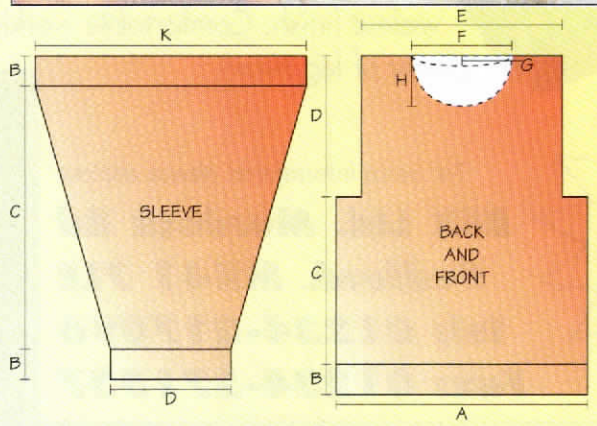
## Diagrams

- A = 50 [54.5] cm
- B = 6 cm
- C = 33 cm
- D = 28 cm
- E = 40 [43.5] cm
- F = 20 cm
- G = 2 cm
- H = 10 cm
- I = 21.5 cm
- J = 51.5 cm
- K = 54.5 cm

Diagram A



- Photography **Simon Pask**
- Stylist **Sally-Ann Carroll**
- Trousers **Next**



## Knitting Instructions

### MEASUREMENTS

To fit chest 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 99 [108] cm, 39 [42½] in.

Length to shoulder 67 cm, 26½ in.

Sleeve seam 57.5 cm, 23 in.

### TENSION

40 stitches on each bed to 12.2 cm and 40 rows to 3.73 cm, measured over pattern. Set lock on BX←/LX and use Knit Tech 197 with stitch size approx 4¾/4¾.



## PROGRAM

Prog - ENT  
Erase - ENT  
Cast on - 4 - ENT  
All st patt - NO  
St Patt A - Dot - ENT  
Read in sheet A until  
Alter - ENT  
Direct - NO  
Add - ENT  
Add What? - Dot - ENT  
Read in sheet B until  
Alter - NO  
3 Col - ENT  
Add - NO  
Knit Tech - 197 - ENT  
Enlarge/position - NO  
Test - NO  
All st patt - ENT  
Form - NO  
L ND - number required at left  
of needlebed - ENT  
R ND - number required at right  
of needlebed - ENT  
Cast on.

## PROGRAM FOR SLEEVES

For the sleeves, we start on row 20 of the pattern, have six passes for each complete pattern row so multiply  $19 \times 6 = 114$  passes and we need to tell the console this.

If you have knitted the cuff through, the console the screen will be showing RC 42. If we do not clear this from the memory, when we tell it to go to row 114, instead of flashing 114, it will flash 72.

Once the 2x1 rib has been knitted and the 2 CX rows, RC 42. Put the lock to start position.

Press >>>> once - PROG  
Press >>>> again - Start Cast on  
flashing - ENT  
Start Pos Flashing - ENT  
St Patt A - ENT

----SX - ENT  
GX---- - ENT  
Row Empty - DO IT  
Handle down sign - ENT  
ND---- - ENT  
Row Empty - DO IT  
ND---- - ENT  
Pushers - ENT  
Col 1 - ENT  
St size - ENT  
Strippers Orange - ENT  
----LX - ENT  
----BX← - ENT  
RC 0  
Press Cor button  
L ND (plus the number of needles you have programmed) -  
Flashing - ENT  
R ND (plus the number of needles you have programmed) -  
Flashing - ENT  
RC 0 Flashing - 114 - ENT  
Return - 114 Flashing - ENT  
Wait  
St Patt A - ENT

SX---- - ENT  
GX---- - ENT  
Row Empty - DO IT  
Check St - ENT  
Row Empty - DO IT  
St size - ENT  
Col 1 - ENT  
Handle down sign - ENT  
Strippers Orange - ENT  
----LX - ENT  
----BX← - ENT  
RC114

You are now ready to knit the sleeve. We know that it looks such a lot of programming to do, but it really only takes a few moments. Do remember if your knitting is interrupted or you have to un-pick rows that the console will always read 114 more rows than the lock row count.

*Jamilla Designs*

13 ►

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# Cardigan, Tunic & Sweater

Designed by **King Cole** in **Big Value Chunky** yarn

## General Information

### PATTERN RATING

\* Fairly easy to knit.

### MACHINES

This pattern is suitable for 9 mm chunky machines with a ribber.

### MATERIALS

**King Cole Big Value Chunky.**  
(Yarn Guide No.20.)

#### Cardigan

4 [5, 5, 6, 6, 7, 8, 8, 9, 9] x 100 g balls in Purple (MY).

5 [5, 6, 6, 6, 6, 6, 6, 6, 6] buttons.

#### Tunic

4 [5, 5, 6, 7, 7, 8, 8, 9, 10] x 100 g balls in Blue (MY).

#### Sweater

4 [5, 5, 6, 6, 7, 8, 8, 9, 9] x 100 g balls in Red (MY).

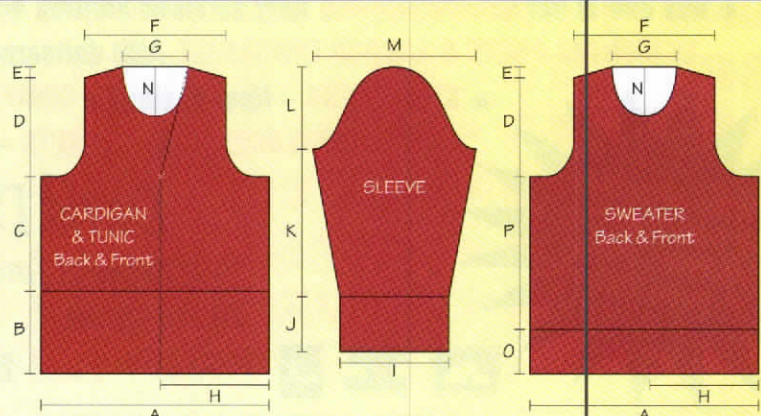
*The fibre content of this yarn is 100% Premium Acrylic. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel:- 01274-561331.*

### PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 43.

## Diagrams

- A = 42.5 [45.5, 48.5, 52.5, 54, 57, 61, 64, 65.5, 68.5] cm  
B = 15 [15, 15, 17, 17, 17, 17, 19, 19] cm  
C = 21 [25, 28, 27, 27, 27, 27, 25, 25] cm  
D = 18 [19, 20, 22, 24, 25, 26, 28, 28, 29] cm  
E = 2 cm  
F = 25.5 [28.5, 31, 35.5, 37, 38.5, 41, 42.5, 44, 45.5] cm  
G = 12.5 [12.5, 14, 14, 15.5, 15.5, 17, 17, 18.5, 18.5] cm  
H = 20 [21, 22.5, 25, 25.5, 27, 29, 30.5, 31, 32.5] cm  
I = 21 [22.5, 22.5, 25.5, 25.5, 25.5, 27, 27, 30, 30] cm  
J = 10 [10, 10, 14, 14, 14, 14, 14, 18, 18] cm  
K = 27 [29, 32, 30, 31, 33, 33, 34, 30, 30] cm  
L = 15 [16, 17, 18, 20, 21, 22, 23, 23, 24] cm  
M = 31 [32.5, 35.5, 37, 38.5, 41, 42.5, 44, 47, 48.5] cm  
N = 9 [9, 9, 9, 10, 10, 11, 11, 11] cm  
O = 8 [8, 8, 9, 9, 9, 9, 10, 10] cm  
P = 28 [32, 35, 35, 35, 35, 35, 35, 34, 34] cm



FASHION  
FOR ALL THE  
FAMILY



# Knitting Instructions

## MEASUREMENTS

To fit bust or chest 71 [76, 82, 87, 92, 97, 102, 107, 112, 117] cm, 28 [30, 32, 34, 36, 38, 40, 42, 44, 46] in.

Actual size 82 [88, 94, 102, 105, 111, 120, 125, 128, 134] cm, 32½ [35, 37, 40½, 41½, 44, 47½, 49½, 50½, 53] in.

Length to shoulder 54 [59, 63, 66, 68, 69, 70, 72, 72, 73] cm, 21½ [23½, 25, 26, 27, 27½, 27½, 28½, 28½, 29] in.

Sleeve seam 37 [39, 42, 44, 45, 47, 47, 48, 48, 48] cm, 14½ [15½, 16½, 17½, 18, 18½, 18½, 19, 19, 19] in (adjustable).

*Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

## TENSION

14 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

## KNITTING NOTES

a) We used knit side of knitting as right side of garment.

## CARDIGAN

### BACK

With carriage at right and using MY, cast on 68 [72, 78, 82, 88, 92, 96, 102, 106, 110] sts on each bed at centre of machine in double rib/full needle rib. Using MT-7/MT-7, K 2 tubular rows. Carriage is at left. Set machine for double rib/full needle rib knitting. Set machine and transfer sts as shown in Diagram 1. Set RC at 000. Using MT/MT, K 29 [29, 29, 33, 33, 33, 33, 37, 37] rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

Push 60 [64, 68, 74, 76, 80, 86, 90, 92, 96] Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts counting from right edge on to Ns as follows:-

1 st on to each of first 1 [3, 2, 1, 4, 1, 2, 6, 6, 2] Ns, 2 sts tog on to next N, \* 1 st on to each of next 7 [7, 6, 9, 5, 6, 8, 6, 5, 6] Ns and 2 sts tog on to next N; rep from \* 6 [6, 8, 6, 10, 10, 8, 10, 12, 12] more times,

ending with 1 st on to each of last 2 [4, 2, 2, 5, 1, 2, 6, 7, 2] Ns.

Unravel WY. Set RC at 000. Using MT and MY, K 42 [50, 56, 54, 54, 54, 54, 54, 50, 50] rows.

### SHAPE ARMHOLES

\*\* Set RC at 000. Cast off 3 [3, 3, 3, 3, 4, 4, 4, 4, 5] sts at beg of next 2 rows. Dec 1 st at each end on next 5 rows, then on every foll alt row until 36 [40, 44, 50, 52, 54, 58, 60, 62, 64] sts rem \*\*\*.

K 21 [23, 25, 29, 33, 35, 35, 37, 37, 39] rows. RC shows 36 [38, 40, 44, 48, 50, 52, 56, 56, 58].

### SHAPE SHOULDERS

Cast off 4 [5, 6, 7, 7, 8, 8, 9, 9, 9] sts at beg of next 2 rows and 5 [6, 6, 8, 8, 8, 9, 9, 9, 10] sts at beg of foll 2 rows. Using WY, K a few rows over rem 18 [18, 20, 20, 22, 22, 24, 24, 26, 26] sts and release from machine \*\*.

### RIGHT POCKET LINING

Push 22 [22, 22, 24, 24, 24, 24, 24, 28, 28] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Transfer sts as shown in Diagram 2. Set RC at 000. Using MT/MT, K 22 [22, 22, 26, 26, 26, 26, 30, 30] rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

### RIGHT FRONT

With carriage at right and using MY, cast on 32 [34, 37, 39, 42, 44, 46, 49, 51, 53] sts on each bed in double rib/full needle rib. Using MT-7/MT-7, K 2 tubular rows.

Carriage is at left. Set machine for double rib/full needle rib knitting. Set machine and transfer sts as shown in Diagram 3. Set RC at 000. Using MT/MT, K 28 [28, 28, 32, 32, 32, 32, 36, 36] rows.

### PLACE POCKET LINING

Counting from right edge, miss 5 [7, 10, 6, 9, 11, 13, 16, 11, 13] sts, place next 22 [22, 22, 24, 24, 24, 24, 28, 28] sts on to a length of WY and release from machine, leaving empty Ns in WP.

With P side of WY on Right Pocket Lining facing, replace sts from last row worked in MY on to empty Ns. Unravel WY. K 1 row. Transfer sts for st st. Using WY, K a few rows and release.

Push 28 [30, 32, 35, 36, 38, 41, 43, 44, 46] Ns to WP. With carriage at right and P side of WY facing, replace sts counting from right edge on to Ns as follows:-

1 st on to each of first 1 [2, 1, 2, 2, 1, 2, 1, 3, 1] Ns, 2 sts tog on to next

N, \* 1 st on to each of next 7 [7, 6, 9, 5, 6, 8, 7, 5, 6] Ns and 2 sts tog on to next N; rep from \* 2 [2, 3, 2, 4, 4, 3, 4, 5, 5] more times, ending with 1 st on to each of last 2 [3, 2, 2, 3, 1, 2, 1, 4, 2] Ns.

Unravel WY. Set RC at 000. Using MT and MY, K 42 [50, 56, 54, 54, 54, 54, 50, 50] rows.

### SHAPE FRONT EDGE & ARMHOLE

Place marker at left edge. Set RC at 000. Dec 1 st at left edge on next and every foll 4th row and at the same time cast off 3 [3, 3, 3, 3, 4, 4, 4, 4, 5] sts at beg of next row. K 1 row. Dec 1 st at armhole edge on next 5 rows, then on every foll alt row until 12 [14, 16, 19, 20, 21, 22, 23, 24, 25] sts rem. Cont to dec at front edge only on every 4th row from previous dec until 9 [11, 12, 15, 15, 16, 17, 18, 18, 19] sts rem. K 11 [13, 11, 15, 15, 17, 15, 19, 15, 17] rows. RC shows 36 [38, 40, 44, 48, 50, 52, 56, 56, 58].

### SHAPE SHOULDER

Cast off 4 [5, 6, 7, 7, 8, 8, 9, 9, 9] sts at beg of next row, K 1 row. Cast off rem 5 [6, 6, 8, 8, 8, 9, 9, 10] sts.

### LEFT POCKET LINING

Work as for Right Pocket Lining using Diagram 4 instead of Diagram 2.

### LEFT FRONT

Work as for Right Front, reversing shaping by reading left for right and right for left and using Diagram 5 instead of Diagram 3.

### SLEEVES

With carriage at right and using MY, cast on 30 [32, 32, 34, 34, 36, 38, 38, 40, 40] sts on each bed at centre of machine in double rib/full needle rib. Using MT-7/MT-7, K 2 tubular rows. Carriage is at left. Set machine for double rib/full needle rib knitting. Set machine and transfer sts as shown in Diagram 6. Set RC at 000. Using MT/MT, K 10 [10, 10, 12, 12, 12, 12, 14, 14] rows. Keeping N arrangement correct, shape sides by inc 1 st at each end on next and every foll 6th row until there are 34 [36, 36, 40, 40, 42, 44, 44, 48, 48] sts. K 2 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

\* Push 30 [32, 32, 36, 36, 36, 38, 38, 42, 42] Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns as follows:- 1 st on to each of first 1 [2, 2, 1, 1,

2, 1, 1, 3, 3] Ns, 2 sts tog on to next N, \*\* 1 st on to each of next 8 [8, 8, 10, 10, 5, 6, 6, 6, 6] Ns and 2 sts tog on to next N; rep from \*\* 2 [2, 2, 2, 2, 4, 4, 4, 4, 4] more times, ending with 1 st on to each of last 1 [2, 2, 1, 1, 3, 1, 1, 3, 3] Ns.

Unravel WY. Set RC at 000. Using MT and MY, K 2 rows. Inc 1 st at each end on next and every foll 6th [6th, 6th, 6th, 5th, 5th, 5th, 5th, 4th, 4th] row until there are 44 [46, 50, 52, 54, 58, 60, 62, 66, 68] sts. K 15 [19, 13, 15, 19, 13, 13, 10, 13, 9] rows. RC shows 54 [58, 64, 60, 62, 66, 66, 68, 60, 60]. Adjust length at this stage, if required.

### SHAPE TOP

Set RC at 000. Cast off 3 [3, 3, 3, 3, 4, 4, 4, 4, 5] sts at beg of next 2 rows. Dec 1 st at each end on next 5 rows, then on every foll alt row until 20 [22, 26, 28, 30, 32, 32, 32, 36, 40] sts rem, then on every foll 4th row until 14 [16, 20, 20, 20, 22, 22, 22, 26, 28] sts rem, then on every row until 8 [8, 8, 10, 10, 10, 10, 12, 12] sts rem. K 0 [1, 1, 0, 0, 1, 1, 1, 0, 1] row. Cast off \*.

### LOWER RIGHT FRONT BORDER

Push 63 [69, 75, 77, 77, 77, 77, 77, 77, 77] Ns to WP. With P side facing, pick up 63 [69, 75, 77, 77, 77, 77, 77, 77, 77] sts from marker to lower edge and place on to Ns.

\* Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 3 rows. Counting from left edge, transfer the 4th and every foll 14th [16th, 14th, 14th, 14th, 14th, 14th, 14th, 14th] st on to adjacent N at right, leaving empty Ns in WP. K 3 rows. Using MT+1/MT+1, K 1 row. Cast off with a latch tool \*.

### LOWER LEFT FRONT BORDER

Work as for Lower Right Front Border omitting buttonholes.

### UPPER RIGHT FRONT BORDER & BACK NECK BORDER

Join right shoulder seam. Push 53 [55, 59, 63, 67, 69, 73, 75, 79, 81] Ns to WP. With P side facing, pick up 18 [18, 20, 20, 22, 22, 24, 24, 26, 26] sts across back neck and 35 [37, 39, 43, 45, 47, 49, 51, 53, 55] sts along front edge from shoulder to marker and place on to Ns.

Work as for Lower Right Front Border from \* to \* omitting buttonholes. ►



# Cardigan, Tunic & Sweater

## ◀ UPPER LEFT FRONT BORDER

Push 35 [37, 39, 43, 45, 47, 49, 51, 53, 55] Ns to WP. With P side facing, pick up 35 [37, 39, 43, 45, 47, 49, 51, 53, 55] sts along front edge from shoulder to marker and place on to Ns. Work as for Lower Right Front Border from \* to \* omitting buttonholes.

## POCKET TOPS

Push 23 [23, 23, 25, 25, 25, 25, 29, 29] Ns to WP. With P side facing, pick up 22 [22, 22, 24, 24, 24, 24, 24, 28, 28] across pocket opening inc 1 st at centre and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 6 rows. Using MT+1/MT+1, K 1 row. Cast off with a latch tool.

## MAKING UP

Join left shoulder and border seams. Set in sleeves. Join side and sleeve seams. Sew pocket tops neatly in position and catch down pocket linings on inside. Sew on buttons.

## TUNIC

### BACK

Work as for Back of Cardigan.

### FRONT

Work as for Back of Cardigan to \*\*\*

\*\* K 7 [9, 11, 15, 17, 19, 17, 19, 19, 21] rows. 14 [14, 14, 14, 16, 16, 18, 18, 18, 18] rows less have been worked to shoulder than on Back.

### SHAPE NECK

Using nylon cord, K 21 [23, 26, 29, 30, 31, 34, 35, 36, 37] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neck edge on every row until 9 [11, 12, 15, 15, 16, 17, 18, 18, 19] sts rem. K 7 [7, 7, 7, 8, 8, 10, 10, 9, 9] rows.

### SHAPE SHOULDER

Cast off 4 [5, 6, 7, 7, 8, 8, 9, 9, 9] sts at beg of next row, K 1 row. Cast off rem 5 [6, 6, 8, 8, 8, 9, 9, 9, 10] sts.

With carriage at right, unravel nylon cord over 6 [6, 8, 8, 8, 8, 10, 10, 10, 10] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel

nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping \*\*.

## SLEEVES

Work as for Sleeves of Cardigan.

## POLO NECKBAND

Join right shoulder seam.

Push 57 [57, 64, 64, 64, 64, 71, 71, 78, 78] Ns to WP. With P side facing, pick up 18 [18, 20, 20, 22, 22, 24, 24, 26, 26] sts across back neck, 16 [16, 18, 18, 17, 17, 18, 18, 21, 21] sts down right side of front neck, 6 [6, 8, 8, 8, 8, 10, 10, 10, 10] sts across front neck and 17 [17, 18, 18, 17, 17, 19, 19, 21, 21] sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Set machine and transfer sts as shown in Diagram 7. Using MT-2/MT-2, K 14 [14, 14, 17, 17, 17, 17, 17, 19, 19] rows \*.

Transfer sts as shown in Diagram 8. Using MT/MT, K 15 [15, 15, 19, 19, 19, 19, 19, 21, 21] rows. K 1 loose row by hand. Cast off with a latch tool.

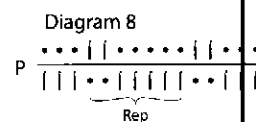
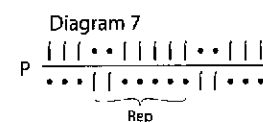
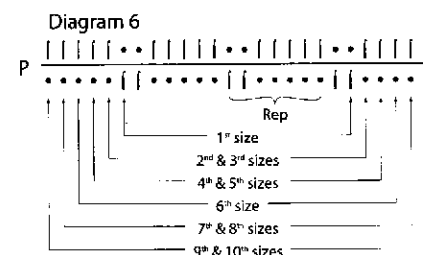
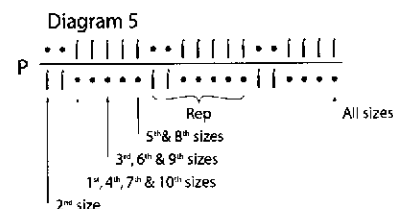
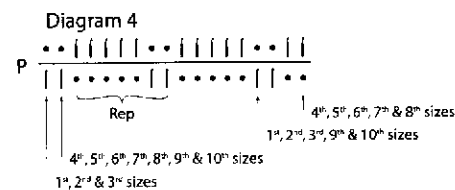
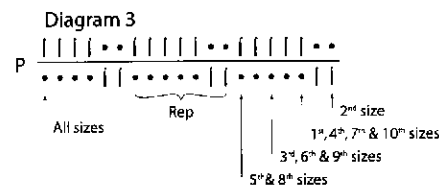
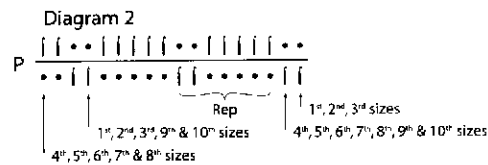
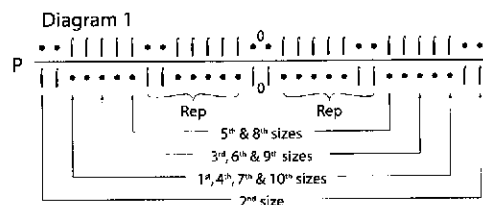
## MAKING UP

Join left shoulder and polo neckband seam, reversing last 7.5 [7.5, 7.5, 9.5, 9.5, 9.5, 9.5, 9.5, 10.5, 10.5] cm. Fold in half on to outside. Set in sleeves. Join side and sleeve seams.

## SWEATER

### BACK

With carriage at right and using MY, cast on 68 [72, 78, 82, 88, 92, 96, 102, 106, 110] sts on each bed at centre of machine in double rib/full needle rib. Using MT-7/MT-7, K 2 tubular rows. Carriage is at left. Set machine for double rib/full needle rib



knitting. Set machine and transfer sts as shown in Diagram 1. Set RC at 000. Using MT-2/MT-2, K 15 [15, 15, 17, 17, 17, 17, 17, 19, 19] rows. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 60 [64, 68, 74, 76, 80, 86, 90, 92, 96] Ns at centre of machine to WP. With carriage at right and P

side of WY facing, replace sts counting from right edge on to Ns as follows: 1 st on to each of first 1 [3, 2, 1, 4, 1, 2, 6, 6, 2] Ns; 2 sts tog on to next N; \* 1 st on to each of next 7 [7, 6, 9, 5, 6, 8, 6, 5, 6] Ns and 2 sts tog on to next N. Rep from \* 6 [6, 8, 6, 10, 10, 8, 10, 12, 12] more times, ending with 1 st on to each of last 2 [4, 2, 2, 5, 1, 2, 6, 7, 2] Ns. Unravel WY. Set RC at 000. Using MT and MY, K 56 [64, 70, 70, 70, 70, 70, 68, 68] rows.

## SHAPE ARMHOLES

Work as for Back of Cardigan from \*\* to \*\*.

## FRONT

Work as for Back to \*\*\*.

Work as for Front of Tunic from \*\* to \*\*.

## SLEEVES

With carriage at right and using MY, cast on 30 [32, 32, 34, 34, 36, 38, 38, 40, 40] sts on each bed at centre of machine in double rib/ full needle rib. Using MT-7/MT-7, K 2 tubular rows. Carriage is at left. Set machine for double rib/full needle rib knitting. Set machine and transfer sts as shown in Diagram 5. Set RC at 000.

Using MT-2/MT-2, K 10 [10, 10, 12, 12, 12, 12, 12, 14, 14] rows. Using MT/MT and keeping N arrangement correct, shape sides by inc 1 st at each end on next and every foll 6th row until there are 34 [36, 36, 40, 40, 42, 44, 44, 48, 48] sts. K 2 rows. Transfer sts for st st. Using WY, K

a few rows and then release from the machine.

Work as for Sleeves of Cardigan from \* to \*.

## NECKBAND

Work as for Polo Neckband of Tunic to \*. K 1 loose row by hand. Cast off with a latch tool.

## MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down. Set in sleeves. Join side and sleeve seams.



# Man's Sweater

Designed by Jamilla Designs in Harmony Yarns Gemini

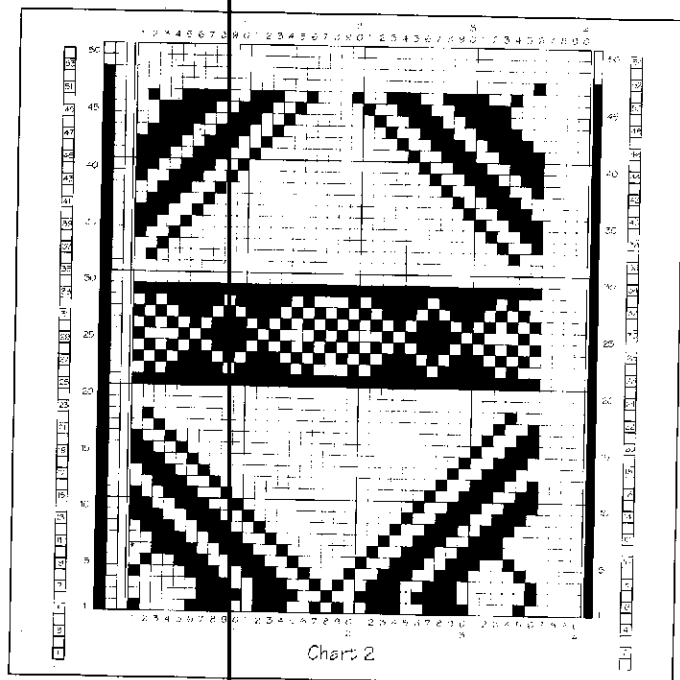


Chart 2

## 9 NOTES

- Before knitting, prepare any reader sheets needed from the charts provided.
- The welts, cuffs and neckband are worked using three ends of Col 1 together.
- The pattern is worked using two ends of each colour.
- Thread yarn in the following sequence:-

Feeder 1 - Col 1.  
Feeder 2 - Col 2.  
Feeder 3 - Col 3.

## BACK & FRONT ALIKE

Handle down. Orange strippers. Set up 164 [180] Ns on each bed at centre of machine in WP.

\* Arrange pushers in WP under every front bed N in WP. Switch on console and follow for cast on 4 (arranging Ns for 2x2 rib (2x1 N arrangement) as diagram A) allowing the console to select the Ns required on front bed. Those pushers left in LWP push to bottom of pusher channel to NWP. Rack once to left. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 3 ends of Col 1, K 1 row. Set lock on CX/LX and

stitch size to 3/3, K 2 rows. Rack once to right. Set lock on N/LX and stitch size to 3½/3½, K 1 row. RC shows 4. End of cast on \*\*.

K 36 rows. RC shows 40. Push up empty in-between Ns on back bed to WP and empty in-between Ns and pushers on front bed to WP. Set lock on CX/CX and stitch size to 4/4, K 2 rows. RC shows 42\*.

Engage st patt A. Set RC at 000. Set lock on BX-/LX and stitch size to 4¾/4¾. Using 2 ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 354.

## SHAPE ARMHOLES

Cast off 16 [18] sts on each bed at beg of next 2 rows. 132 [144] sts on each bed. K until RC shows 654. Cast off.

## SLEEVES

Handle down. Orange strippers. Set up 72 Ns on each bed at centre of machine in WP.

Work as for Back and Front from \* to \*.

Now refer to program notes to clear RC 42 from memory and to program Patt A at RC 114. Set RC at 000 on lock (RC on console shows 114). Set lock on BX-/LX

and stitch size to 4¾/4¾. Using 2 ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3, and at the same time, shape sides by inc 1 st on each bed at each end on every 10th row until there are 180 sts on each bed. K until RC shows 618 on lock. Cast off.

## NECKBAND

Handle down. Orange strippers. Set up 150 Ns on each bed at centre of machine in WP.

Work as for Back and Front from \* to \*\*.

K 16 rows. RC shows 20. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 4/4, K 2 rows. RC shows 22. Change to black strippers. Set lock on N/GX and stitch size to 5/5, K 6 rows. Pull yarn down between beds. Set lock on GX/N, K 6 rows. Using WY, K 6 rows. Pull yarn down between beds. Set lock on N/GX. Using WY, K 6 rows. Set lock on N/N, run lock across without yarn and release from machine.

## PRESSING

With wrong side facing, block knitting by pinning out all pieces

to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form the neckband into a circle and press the stocking stitch edge only.

## MAKING UP

Draw a cut and sew neckline on back and front, using measurements given on diagram as a guide. Sew two rows of zigzag stitch around neckline, then cut out surplus fabric to form neck shape.

Join shoulder seams. Place markers at each side of sleeves 6 cm down from cast off edge. Set in sleeves, sewing rows above markers to cast off stitches at armhole, easing in slightly. Join side and sleeve seams.

Join neckband seam. Pin neckband into position just below zigzag rows. Unravelling WY as required, backstitch through open loops of last row worked in Col 1. Catch down remaining loops on inside enclosing cut edge. Give the garment a final light steam. ■

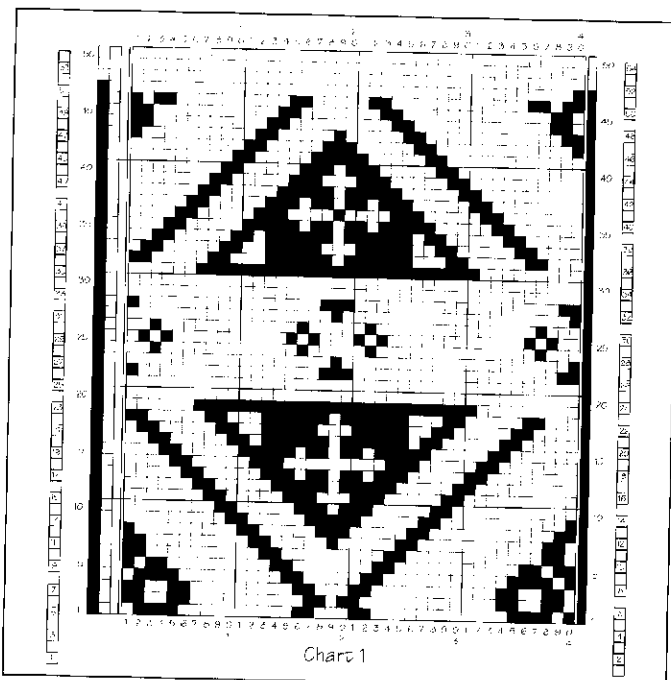


Chart 1

Pattern 1

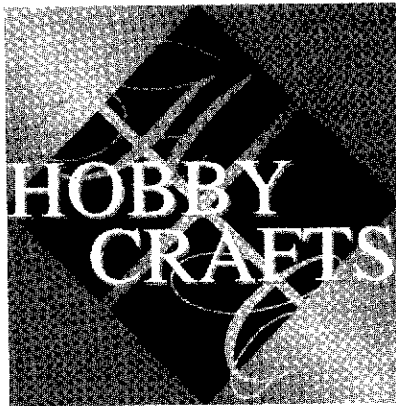


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## From Creative Stitches

### CREATIVE STITCHING

Would you like to make a diary note of the following textile craft shows around the country this Spring? There's something of interest at them all - and we have free tickets to give away, too! For their Spring shows, ICHF has managed to secure a fantastic selection of original ball gowns and fabulous hats, all made for the block-buster movie Titanic!



They will be on display at all of the following four shows. See if you can spot the hat worn by Kate Winslett!

### FEBRUARY 1999

**Feb 5th-7th - Creative Stitches & Pastimes** at the Brighton Centre, Brighton including the Titanic costumes.

### MARCH 1999

**Mar 4th-7th - Creative Stitches** in Hall 5 and **Hobbycrafts** in Hall 2 at the SECC, Glasgow.

**Mar 11th-14th - Sewing For Pleasure**, in Hall 12 and **Hobbycrafts** in Hall 11 at the NEC, Birmingham.

### APRIL 1999

**Apr 23rd-25th - Creative Stitches & Pastimes** at the Sheffield Arena, Sheffield.



**W**e have a selection of free tickets to offer readers wishing to attend any of these shows and they will be selected by a Lucky Dip to be drawn two weeks before the opening day of each show.

To be in with a chance, please drop us a line as soon as possible, telling us the name of the show you'd like to attend. A daytime telephone number would be helpful, but is not necessary. We'll pop your letter in the hat and hope you are successful!

If you would like more information about all the shows, demon-

strations and advance bookings at reduced prices, please contact the organisers:-

**ICHF Ltd**  
**Dominic House, Seaton Road**  
**Highcliffe**  
**Dorset BH23 5HW**  
**Tel:- 01425-272711**  
**Fax:- 01425-279369**  
**E-mail:- info@ichf.co.uk**  
**Website:- www.ichf.co.uk**



From the left:- Nick Traylen from Uppingham Yarns, our own Beryl Jarvis, Yvonne Knapman of Jacpac, Jane Hawkins and Nina Miklin.

### DO YOU WASTE 38 HOURS A YEAR?!

From time to time, we receive Press Releases with some fascinating information. One of them told us that **Direct Debit** interviews 10,000 adults across the UK each year and a new report has revealed that those who cite knitting as their main hobby, spend 38 hours a year sorting through, verifying and paying regular bills. This puts knitters above the national average of 32 hours a year - and that's the equivalent of wasting about one working week a year paying bills!

Hobbies were found by the report to be a significant influence upon the time it takes people to organise and pay their bills. Sporting fanatics were exposed as some of the slowest in the country, with athletics devotees and snooker players wasting more than 70 hours on bill paying. The fastest were identified as those involved in more solitary and calming pursuits such as yoga.

Self-confessed knitters took a mere 16 minutes to settle a set of regular bills by telephone, as



opposed to those using cash who spent an average of more than two hours. When asked about making bill payments, 72% of those who knit in their spare time said they pay each bill as it arrives, with only 12% leaving it to the last minute. As many as 94% said they budget carefully to make sure they have sufficient money to pay for regular bills and 79% said they knew exactly how much was in their bank account.

Parting with money is bad enough, but what's worse is the unnecessary time we spend sorting out paperwork. Opting for more modern payment methods can, it seems, save us considerable time - leaving more time free for knitting!

### GARTER CARRIAGE EXPERIENCE

Readers who have not had the opportunity to visit any of the shows may not know that **Jane Hawkins** has produced a booklet to help garter carriage users. Called **The Garter Carriage Experience**, it's full of hints and tips to create beautiful garments the easy way! As Jane puts it, "achieve the dream without the nightmares!"

The booklet includes patterns for a tunic and waistcoat, both decorated with peaks, beads and velvet cords and are teamed with unusual ribbed, peaked scarves and luxurious tassels. The patterns are suitable for 24 stitch punchcard or electronic machines with a garter carriage and fit sizes 87-112 cm, 34-44 in. The booklet costs £4.50 plus 30p postage and packing.

Jane now also has Disk 3 available, in either DesignaKnit or Brother FB100 format. It includes all the stitch patterns

for her Celebration Suit, Deception Suit and Harmony Tunic, Waistcoat and Scarf. The disk costs £3.95 plus 50p postage and packing.

The garter carriage booklet and any of the patterns mentioned above can be obtained direct from Jane at the following address:-

**Jane Hawkins**  
**Lymington Cottage**  
**Tarrandean Lane**  
**Perranwell Station**  
**TRURO**  
**Cornwall TR3 7NP**

# Premature Baby's Cardigan

Designed by **Dawn McCall** in **Acrylic Baby** yarn

## General Information

### PATTERN RATING

\* Easy to knit.

### MACHINES

This pattern is suitable for standard gauge machines with a ribber. If you don't have a ribber, work ribs in mock rib.

### MATERIALS

Any 4-ply **Acrylic Baby Yarn**.  
(Yarn Guide No.11.)  
1 x 50 g ball in (MY).  
4 buttons.

### GARMENT WEIGHT

Finished garment, weighs 30 g.

### MEASUREMENTS

To fit chest size approximately 30 cm, 12 in.

Length to back neck approximately 17 cm, 6½ in.

Sleeve seam 9 cm, 3½ in.

### TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

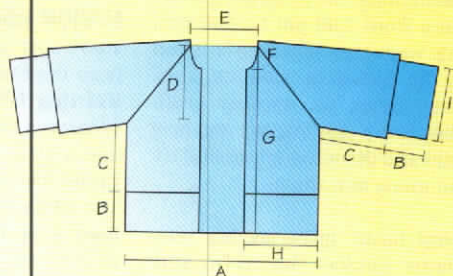
*For perfect results, please check your tension carefully.*

### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 43.

## Diagrams

A = 17 cm  
B = 3.5 cm  
C = 6.5 cm  
D = 7 cm  
E = 6 cm  
F = 2.5 cm  
G = 11 cm  
H = 6.75 cm  
I = 6.25 cm



### MAIN PART RIGHT FRONT

Push 12 Ns at left and 19 Ns at right of centre 0 to WP. 31 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MY, K 1 row.

## Knitting Instructions

### NOTES

a) We used knit side of knitting as right side of garment.



### SHAPE NECK

Cast on 3 sts at beg of next and foll alt row, K 1 row. Cast on 2 sts. 39 sts. Push 1 N at left to HP on next 20 rows. 19 Ns rem in WP. K 2 rows. Using WY, K a few rows. Using nylon cord, K 1 row. Using WY, K a few rows ending with carriage at left.

### RIGHT SLEEVE

Using MY, K 2 rows. Push 1 inside N at left from HP to UWP on next 20 rows. 39 sts. K 6 rows.

### SHAPE RIGHT BACK RAGLAN

Push 1 N at left to HP on next 20 rows. 19 Ns rem in WP. K 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

### BACK

Pull out nylon cord. With carriage at left, pick up 19 sts from last row of Right Front and place on to empty Ns. Using MY, K 2 rows. Push 1 inside N at left from HP to UWP on next 20 rows. 39 sts. K 12 rows. Place marker at right edge. K 12 rows.

### SHAPE LEFT BACK RAGLAN

Push 1 N at left to HP on next 20

rows. 19 Ns rem in WP. K 2 rows. Using WY, K a few rows. Using nylon cord, K 1 row. Using WY, K a few rows ending with carriage at left.

### LEFT SLEEVE

Using MY, K 2 rows. Push 1 inside N at left from HP to UWP on next 20 rows. 39 sts. K 6 rows.

### SHAPE LEFT FRONT RAGLAN

Push 1 N at left to HP on next 20 rows. 19 Ns rem in WP. K 2 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP.

### LEFT FRONT

Pull out nylon cord. With carriage at left, pick up 19 sts from last row of Back and place on to empty Ns. Using MY, K 2 rows. Push 1 inside N at left from HP to UWP on next 20 rows. 39 sts.

### SHAPE NECK

Cast off 2 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row. 31 sts. Using WY, K a few rows and release.

### NECKBAND

With carriage at right and ►



◀ using MY, cast on 55 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 6 rows. Transfer sts for st st. With P side facing, pick up 55 sts around neck edge and place on to Ns. K 1 row loosely by hand. Cast off with a latch tool.

### CUFFS

With carriage at right and using MY, cast on 31 sts in 1x1 rib. \* K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st \*. With P side facing, pick up 31 sts along lower edge of sleeve and place on to Ns. K 1 row loosely by hand. Cast off with a latch tool.

### WELT

With carriage at right and using MY, cast on 69 sts in 1x1 rib. Work as for Cuffs from \* to \*. With P side facing, pick up 69 sts along lower edge and place on to Ns. K 1 row loosely by hand. Cast off with a latch tool.

### BUTTONHOLE BAND

With carriage at right and using MY, cast on 46 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 2 rows. Make 4 evenly spaced buttonholes. K 4 rows. Transfer sts for st st. With P side facing, pick up 10 sts from welt, 31 sts from front edge and 5 sts from neckband and place on to Ns. K 1 row loosely by hand. Cast off with a latch tool.

### BUTTON BAND

Work as for Buttonhole Band omitting buttonholes.

### MAKING UP

Graft sleeve seams and join under arm and cuff seams. Sew on buttons. ■

*This all-in-one raglan cardigan pattern has been adapted from the book 100 Ways with Holding Position by Maggie Andrews. It is reproduced courtesy of Maggie Andrews and is an ideal little jacket to try as a practise piece before making a larger version for yourself.*

*For further details about this and other books, you should contact Maggie at the address shown below. An illustrated catalogue is also available if you send a self-addressed and stamped envelope to:-*

**Maggie Andrews**  
79 Hookfield  
HARLOW  
Essex CM18 6QQ

# Club Line

## All the latest news

### WEWE KNITTING CLUB

Members of the **Ewe Machine Knitting Club** meet on the first Thursday of each month at the West Bicester Community Hall, Shakespeare Drive, Bicester. The meetings start at 7.45 pm and go on until 9.45 pm. It's a very friendly club and members are very willing to show knitters how to use their knitting machine. Experienced knitters are also welcome as there are always new techniques to learn.

The club arranges an annual trip to a yarn shop, a Christmas meal and two or three guest speakers each year. The remaining meetings are filled with demonstrations and discussions. New members are very welcome and **Anne Andrews** will be pleased to let you have further information if you telephone her on 01869-346368. Alternatively, you may send an e-mail to:-

**Anne Andrews@Compuserve.com**

### NEW COURSE IN LINCOLN

**Alison Lee** is the Standards Officer and East Midlands coordinator of the **Guild of Machine Knitters**. Having received Issue 10 of **MKM**, she was most interested to read the two letters regarding machine knitting courses. She writes:-

"I was delighted to read something positive for a change. Just to let you know, I successfully graduated this summer having completed my Certificate in Education. I took over the second City & Guilds students, as arranged and, to their credit, they have worked extremely hard throughout the year to achieve the necessary standards. I was even more delighted for them when a jacket, loaned to the Guild of Machine Knitters for display on their stand at the NEC Exhibition last month, was selected to receive a Creative Visitor's Award and was modelled in the 2.00 pm Fashion Presentation.

I have now set up a **Basic Machine Knitting Course in Lincoln**, through the Adult Education Services and have heard that they are keen for me to continue, provided the numbers are there. The basic course is for beginners and Term 2 will commence on Tuesday 12th January 1999 from 7.00 pm to 9.00 pm at the Cherry Wilingham Comprehensive School, Lincoln.

The term will continue working on basic techniques including garment design, cut and sew and an introduction to the ribber. Our theme for the year is exploring just what can be achieved on a knitting machine."

If you live in or near Lincoln, please support Alison's classes so that machine knitting can become established and thrive in the area. Ed

### HATHERLY KNITTING & CRAFT CLUB

We've received a letter from **Beryl Jackson** telling us about the **Hatherley Knitting & Craft Club**. Members have a new venue and now meet at Cummings Court, New Barn Lane, Cheltenham every Monday afternoon from 2.00 pm to 4.00 pm. One week they machine knit and at the following meeting, they concentrate on another craft. They are a very happy, organise talks and demonstrations and try out many new things.

Beryl hasn't given us her telephone number, but we're sure they'll welcome you. Just you pop along to Cummings Court for a cup of tea and join in the fun!

### ST HELENS KNITTING CLUB

**Betty Beesley** organises the **St Helens Knitting Club** and members have weekly meetings each Monday. The venue is the Peter Street Community Centre, Peter

**Club Secretaries and Organisers - this is your page and your chance to tell knitters who you are, what you do and when you do it! Write to MKM Club Line at the address on page 5 and we'll print your details in the first available issue.**

Street, St Helens and meetings are held from 2.30 pm to 4.30 pm and from 7.00 pm to 9.00 pm. New members are most welcome and Betty will let you have further details if you telephone her on 01744-607092.

### NEW VENUE FOR EAST GRINSTEAD CLUB

The **East Grinstead Machine Knitting Club** has a new venue. **Caroline Bentley** tells us that members now meet at Imberhorne Lower School, Windmill Lane, East Grinstead, West Sussex. Although the meeting place has changed, the time still remains the same and is the third Monday of each month, except August, from 7.30 pm to 9.30 pm. If you would like further information about this friendly club, please telephone Chairperson **Lynne Fallowell** on 01342-325579.

### MANOR HOUSE UPDATE

We've lots of news to pass on from the **Manor House Machine Knitting Club**. After nearly 20 years as a dear friend, Treasurer and Secretary to the club, **Elaine Lester** has decided to step down. The club's officers now are **Cella Ford** as Secretary, **Lillian Pawley** as Secretary and **Violet Whitehouse** as Chairperson. The club welcomes new members, both women and men and has always had one or two gentleman knitters to swell the ranks!

The club is busy and has a very happy atmosphere with approximately 30 members, around 20 to 25 attending most weekly meetings. The yearly subscrip-

## GLAD HEARTS & WARM HANDS

Lilian Strickett thought we might be interested in a recent project, undertaken by the **Loughton Machine Knitters**. Three large sacks of yarn in various colours, quantities and thicknesses were donated to the club and members decided to make garments for needy children within the London area.

After making many enquiries, they found that the **National Children's Homes** run a project entitled *Options For Children* that helps children from birth to about 11 or 12 years old. They are in great need of warm clothing for deprived children in east London, for coming winter. Club members converted the yarn into 50 jumpers, 30 bobble hats and 20 pairs of mittens and



Lilian Strickett and Eddie Royer, of NCH Action for Children

handed them over to local Project Manager **Eddie Royer**. Lilian sent us this lovely photograph of herself and Eddie, "draped" in the garments.

Following on from a further donation of two more sacks of yarn, the club is now embarking

on a new batch of garments for the same cause. "It is very satisfying to make batches of garments which are so desperately needed", says Lilian.

Lilian has been a **To & Fro** subscriber since 1980 and tells us that she does miss it as a separate

journal. However, she hopes that the spirit of the publication will continue, because she felt it was always very interesting to read of other knitters' good and bad times at their machines. She hopes we'll continue to print such items - and indeed we shall, Lilian!

tion is just £5 with a reduction of £1 for Senior Citizens paying. Members pay a weekly fee of £1 which includes tea, coffee or orange. A club library is available for members to borrow books and there's an excellent list of speakers arranged for the coming year. Club Outings have been organised for members to buy yarn and visit exhibitions and guests are welcome.

The club will hold a Knitting Competition, with judging taking place on Friday, 26th February 1999 at 7.00 pm. **Mrs Judy Hoggarth** will judge the competition. It's open to all members and everyone is encouraged to have a go! Any number of items can be entered in any of the four categories and a first prize will be awarded in each category.

If there are more than six entries per category, 1st, 2nd and 3rd prizes will be awarded; the 2nd and 3rd prize winners receive a certificate and the winner is given a plaque, to keep. The overall winner holds an engraved plaque for one year.

Why not make a super start to your year by joining the club? The weekly meetings start at 7.00 pm and take place at the Manor House Neighbourhood Centre, Haddenham Road, Leicester. For further information, please telephone **Violet Whitehouse** on Leicester 282 4926.

## CHICHESTER MACHINE KNITTING CLUB

**Val Dorricott** has written to tell us about the **Chichester Machine Knitting Club**. Members meet at 7.30 pm on the first Tuesday of every month, except January, at the Basil Shippam Hall, Tozer Way, Chichester. There are refreshments and raffle prizes every month and speakers, yarn sales, workshops, demonstrations and visits to shows are arranged throughout the year. A club library is available and helpful advice and useful hints are always forthcoming from more experienced knitters. All members are encouraged to display their garments and try out new ideas. They have the occasional fashion show, too!

This established, active and friendly club welcomes new members at any time.

Val tells us that she recently completed four years of the City & Guilds Courses in Creative Studies. Whilst chatting to one of the exhibitors at Selsdon last summer, both felt that due - in a way to the lack of current interest - machine knitting would come back into popularity.

The old drop-shoulders and jazzy Fair Isle patterns have disappeared, thank goodness and we are now seeing much more adventurous and stylish patterns in the magazines. We're also seeing more knitwear on the catwalks and in fashion catalogues. Val ends by urging us to keep up the good work and wishes the magazine well.

Thank you for your good wishes, Val. We'll certainly try our best! Don't forget, the venue is Basil Shippam Hall, Tozer Way, Chichester and you're sure of a warm welcome if you decide to join the club.

## SPRING KNITTING SHOW

It's time to let you have advance details of the **3rd Spring Knitting Show** at Angley School, Cranbrook, Kent. The date is 5th June 1999 and Ann Paine of **Flimwell Knitting & Sewing Centre** is hoping that their 3rd Knitting & Sewing Show will be a great success. Further details will be included in the magazine at a later date, but if you'd like more information now, please get in touch with **Ann Paine** on 01580-879316.

## NEW CLUB IN WALSALL

We've heard from **Val Francis** who runs a small but friendly club in Walsall. Apart from during the Summer, members meet every Wednesday from 1.30 pm to 3.00 pm. The venue is The Birchills Community Centre, Farringdon Street, Walsall, West Midlands. The cost is a very modest 65p per session and tea and coffee are available. The club looks forward to welcoming new members, of any capabilities, with or without their own machines. For details, please ring Val Francis on 01922-638880. ■



# Picture Parade

## The Alphabet

As we near the end of **Jo Newton's** decorative alphabet, we come to the elegant letters "S" and "T" - both of which are designed to complement each other and the remaining letters of the alphabet.

The 24 stitch patterns can be used as single motifs, with or without the borders, but are designed to repeat indefinitely in both directions, if desired. Electronic machine owners can, of course, alternate any number of letters and the borders will match up if the second letter is "stepped" across for 12 stitches to make the finished pattern more interesting. Please

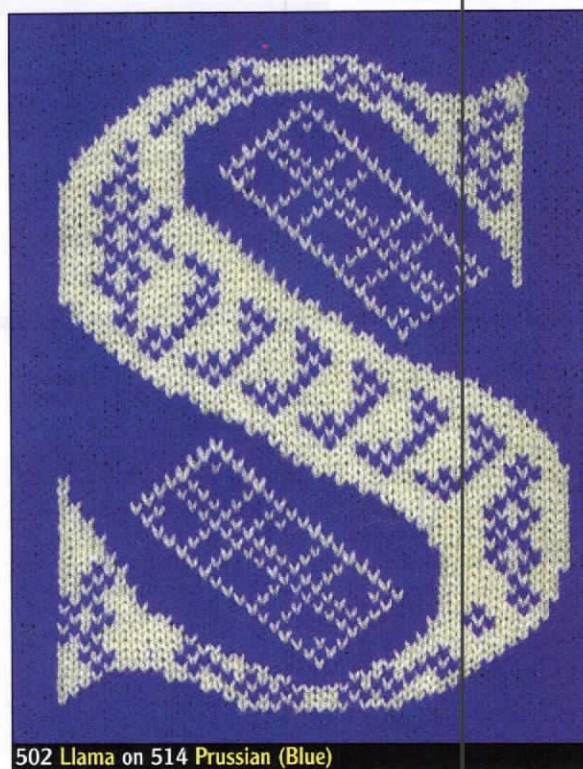
note that the letter "S" is 45 stitches wide and "T" is 44 stitches when programming the electronics.

As usual, I have added some Swiss darning to the "T" designs. It's entirely a matter of personal taste, but I feel it gives a finished effect that's closer to my original inspiration of Medieval illuminated letters. It only needs a

small amount to make a big difference and, if Swiss darning is an art you have not yet mastered, then do send for one of my free sheets explaining how to do it. This is a skill that no machine knitter should be without! I'd be very pleased to forward a copy of my Swiss darning leaflet to any interested reader, on receipt of a self-addressed and stamped envelope.

It has been lovely meeting so many **Machine Knitting Monthly** readers at the shows over the year. In response to your many requests, I have now added a Cavalier King Charles Spaniel, a Pug and a Rottweiler to my list of dog patterns. For details, please contact me at the address on my advertisement elsewhere in this issue or ring me for a chat. ■

**Forsell**



**SHAWL**

# JO'S FAMILY FRIENDS



## NEW! - JO'S SIGNS OF THE ZODIAC

Beautiful interpretations of all the ZODIAC signs in complementary 24st, 60st and 93st formats for making elegant personalised garments. (Previously printed in Machine Knitting Monthly.) £3.99 + 36p p&p.

### JO'S FAMILY FRIENDS

Lovely pet portraits including Rough Collie/Sheltie, Tortoisés, Horses, Jack Russells, Dutch Rabbits, Doves & Pigeons, Purring Kitten, Yorkies, Irish (Red) Setter, Budgies, Goldfish & Gerbils.

♦ 60st and 24st. £3.99 + 36p p&p

### JO'S NATURE STUDIES

Realistic motifs featuring Otters, Flying Swans, Foxes, Hedgehogs, Siamese Kittens, Robins, Pandas, Elephants, Donkeys, Badgers, Penguins & Swallows.

♦ 60st and 24st. £3.99 + 36p p&p

### JO'S FARMYARD VOL 1.

Shire Horses, Poultry, Pheasants, Cat & Kittens, Labrador Retriever & Calves.

♦ 60st and 24st. £3.25 + 30p p&p

### JO'S FARMYARD VOL 2.

Border Collie, Pigs, Mare & Foal, Ewe & Lambs, Rabbits and Ducks.

♦ 60st and 24st. £3.25 + 30p p&p

★ ABOVE motifs have been printed in *Modern Machine Knitting* magazine

### NEWEST JO'S HORSES

28 Realistic Equine motifs. Red Indians, Cowboys, Lippizaners, Two Horse Heads, Eventing + Badminton & Burghley, Brit. Horse Soc. Logo & Carthorse.

♦ £3.25 + 30p p&p

### NEW JO'S ACTIVITIES

Motor Racing, Ice Skating, Ballet, Caravanning, \* Cross Country Motor Cycling & \* Ballroom Dancing. \* Printed in MMK.

♦ 60st & 24st. £3.25 + 30p p&p.

### NEW JO'S WILDLIFE

Dolphins, Stag, \* Barn Owl, Seals, \* Flying Eagle and Lion. \* Printed in MMK.

♦ 60st and 24st. £3.25 + 30p p&p

★ EACH SUBJECT has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

### JO'S COMPANIONS

Motifs for Electronics, Intarsia or Hand selection. Kitten in tree, Alsatian, Boxer, Jack Russel, Horse, Border Collie Pup, Kitten & Ball and Westie.

♦ £3.25 + 30p p&p

### JO'S SPORTS

24st Action motifs, two to each sport. American Football, Show Jumping, Shooting, Racing, Skiing, Golf, Cricket & Soccer.

♦ £3.25 + 30p p&p

### JO'S SPORTS TWO

Format as above. Fox-Hunting, Fishing, Hockey, Bowls, Steeple-chasing, Wind-surfing, Tennis & Motorcycling.

♦ £3.25 + 30p p&p

### ELECTRONIC/INTARSIA SUPPLEMENTS

For SPORTS Four big pictures of Showjumper, Skier, American Footballer and Racehorse. SPORTS TWO Huntsman, Fisherman, Racehorse (jumping) and Motorcyclist.

♦ Each set £1.50 inc. p&p

### JO'S PETS

10 Beautiful 24st repeating animal designs. Ideal for beginners as small very practical patterns with no float thread longer than 6 stitches making a very firm fabric. Elephant, Swan on water, 2 Mice, Terriers, Cats, Rabbits, Horse heads, and a lovely all over pattern of Arab horse heads.

♦ £2.75 + 30p p&p

I also have lots of individual Design Sheets, many breeds of Dog and so on (including Dalmations!) any of which can be put on to Disk and I love to do Special Commissions (reasonably!) and talks to Clubs.

**JO NEWTON**  
Barrowby Old Hall  
Grantham  
Lincs NG32 1BX  
Tel: 01476 563111



# Teach In

## Give yourself time...

Our long-running feature returns this month and we welcome back **Ann Kite** after her break. We discover the techniques she uses for attaching bands to garments and learn how to prevent bands from folding or rolling over.

**W**ell, it's good to be back! I'm glad to be able to start writing *Teach In* again. My absence from **Machine Knitting Monthly** followed the death of my mother in September and I am grateful to Anne, our Editor, for making it possible for me to take a break. Even though my mother was elderly and her death was not in any way untimely, as many of you will no doubt know, it still hurt. However, 1998 was not all sadness for me. Our eldest daughter presented us with our first grandchild, Katrina, in January and our second daughter was married in September, so there has been joy as well as sadness.

Now let's turn to knitting. All my articles last year were about buttonholes - as many different types as I could muster! I also wrote about the basics of the various types of buttonhole band and how to attach them and achieve a good finish.

All the time I was writing last year, I was aware that one of the major problems that many knitters face is "how do you stop buttonhole bands folding over?". So, I planned to finish this series by writing the definitive article on how to prevent your bands folding over. Normally I approach *Teach In* by first knitting the technique I want to write about, seeing exactly how it works and what might go wrong. Then I can write about it accurately and in detail.

This month I have hit a snag! My bands don't roll or fold. In the course of preparing the article, I've knitted bands and tried various ways of attaching them so that they did. But they wouldn't! (How smug can I get!) So, the article that I was planning to write along the lines of "if you do such and such, your bands will fold over and if you do such and such they won't", can't be written. What I am going to do instead is write in detail about the tech-

niques I use for **attaching bands** to garments and what I think are the likely errors that may result in the band folding or rolling.

### SEWING TIPS

First, don't backstitch or oversew the band to the garment. (Actually, I did not try these methods as I was sure they would not work.) You want the band to lie flat alongside the garment piece, so sew it in that position. With vertical bands, this means seaming with mattress stitch. I know that some of you use mattress stitching and still have problems and it was these problems with mattress stitch that I tried, unsuccessfully, to replicate. However, let's look in detail at what I do when I mattress stitch.

Before attaching the band, steam or press the garment piece. Make sure that the edge the band is to be attached to is steamed or pressed to the correct length - that is, the length given in the pattern, or drawn on your charting device.

In order to imagine how you are about to sew, position the garment, right side up and with the waist of the garment furthest away from you and the neck nearest you. Lay the band, also right side up alongside the garment, in the same relative position to the garment as it will be when the garment is finished.

You will mattress stitch from the waist, towards you. You will sew down a column of stitches on both pieces of knitting. It doesn't have to be the edge stitch - in fact, it is better if you are one stitch in from the edge. You can travel down the centre of the stitches, or down the channel between two stitches. It doesn't matter which, as long as you do the same every time and on both pieces of knitting. If you do this, when seaming is complete you won't have any half stitches showing.

It is good to aim for perfection, but we don't always achieve it and the camera is very unkind. It sees far more than the eye does!

### MATTRESS STITCH

To mattress stitch, start on the garment piece, from the right side of the knitting.

□ Go in with the yarn, under two ladders and back up to the right side of the knitting.

□ Cross to the band, taking the yarn across on the right side of the knitting, down into the band from the right side, under two ladders, back up to the right side. Don't pull the yarn tight yet.

□ Cross to garment, go into the same stitch, or space, as the yarn came up through last time, down under two ladders and back up. N.B. Don't pull the yarn tight yet.

□ Cross to the band, go down into the same stitch, or space, that you last came up through on the band and so on.

After you have done four or six stitches on each side, pull the yarn to close the seam. Don't pull it too tight, just enough to just close the seam. Finally steam or press the seam.

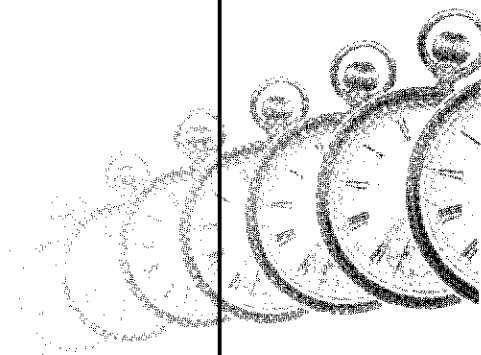
I suggested that you started by laying your knitting and band on a table. This was to make it clear how the garment piece and band should be positioned relative to each other during sewing. You can sew mattress stitch holding the knitting in your hand. Just make sure that you keep the knitting and the band in the correct position relative to each other.

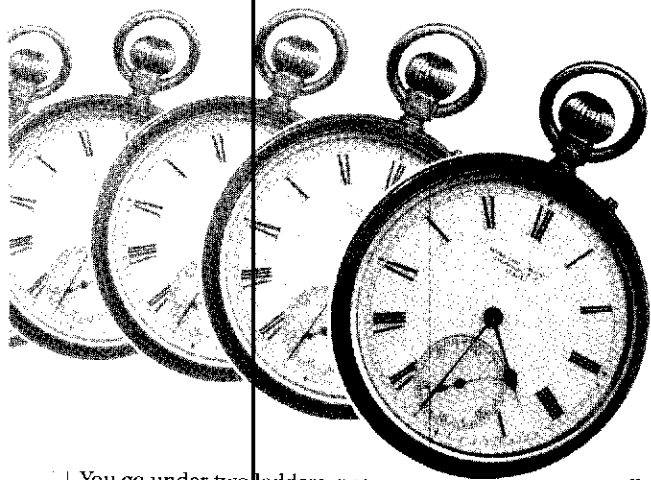
As I have emphasised, you are sewing from the right side. If you have never tried mattress stitching you may be wondering where the excess fabric in the seam goes. When you pull the yarn to close the seam, the material between the lines of mattress stitching goes to the back of the knitting and looks like any other seam on the inside.

### Points to notice are:-

□ The sewing is done from the right side.

□ The yarn crosses between the garment and the band, on top of the knitting, on the right side.





□ You go under two ladders, not one. I have diagrams in my knitting books, which show mattress stitching being done by going under one ladder. I tried this and it was the nearest I got to making the band fold. So this may be a key point.

□ Don't pull the yarn tight every time you bring it to the right side of the knitting. If you do this, you may pull it too tight and I think this can cause the band to fold. If you only pull the yarn tight every six stitches or so, it is harder to pull it too tight.

□ Finally, stretch the band a little as you sew it to the garment.

I have gone into this in great detail. I have learnt from teaching many knitters in person, that when a technique is not working, it is usually a detail that has been overlooked. A small point may also have been omitted because it seemed unimportant, or perhaps slightly tricky or time consuming. It's usually one of these small details that is causing the problem.

### SIDWAYS KNITTED BANDS

If your problem is with sideways knitted bands, my suggestions for preventing problems are:-

① Estimate the number of needles needed for the band accurately.

② When joining the band to the garment on the machine, don't cast off too tightly. If you are not very successful at casting off loosely, bind off instead.

### Binding Off

To bind off, knit the last row, when joining the band to the garment, at maximum tension. Move the needles forwards of the working position slightly. Backstitch (that is bind off) through the stitches as they hang in the hooks of the needles, stripping the stitches off every ten needles or so. Binding off is the same as backstitching, except that is done through open stitches as they hang on the

needles and, like backstitching, has give. I suspect that it is too tight a seam that causes many problems.

### A PERFECT FINISH

Finally, I have been chided by a knitter for not knitting a swatch perfectly that I used to illustrate an article. When joining a sideways knitted band to a garment piece, I occasionally picked up half a stitch instead of a whole stitch. I agree with her that it is good to aim for perfection, but I don't always (or even often!) achieve it and the camera is very unkind. It sees far more than the eye does! However, this month I can assure you that whatever the camera sees, I mattress stitched perfectly along the correct channels!

In *Teach In*, I concentrate on getting my teaching as perfect as I can possibly manage and the swatches, I have to admit are often knitted in a hurry, to meet the copy dead line. The moral is, if you want to do the best you possibly can, give yourself enough time!

I also found at one point during this series on button-holes, that I was having a great deal of difficulty with mattress stitching. I just did not seem able to do it as well as I knew I could. After some weeks of struggling, I realised that, even though my next eye test was not due for another six months, I should probably pay a visit to the optician.

He expressed surprise to see me return so early. However, a check has revealed that my eyesight had changed more and more quickly than either of us had anticipated. So, if you find mattress stitching difficult, perhaps you should consider getting your eyes tested? I find that knitting shows up changes in my sight far earlier than reading (even the telephone directory) does! ■

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# DesignaKnit

## Stitch Designer - Part 4

Stitch Designer has a wide range of drawing tools - some are similar to those found in other Windows drawing packages and others are different. This month, **Diane Bennett** finds extra facilities that can be very useful.

On all the **DesignaKnit 6** screens, the tools are organised into groups to make them easier for the user. In *Stitch Designer*, the group of drawing tools are immediately below the help and undo tools and this is the largest group of tools in this part of the program - see Fig. 1.



Figure 1

If you have been following this series, you will already be familiar with three of the tools on the top line, the pencil and the two brushes, that are

used for freehand drawing. Always remember to pick up one of these tools before trying to draw on the grid - the pencil for single stitches or one of the brushes for more stitches.

To the left of the **Pencil tool** is the **Line tool**, used for drawing straight lines. Use the basic blue grid - use **File - Open** and select default.pat if this is not on, the *Stitch Designer* screen. Move over the grid and notice that the cursor has changed its shape to show that the line tool is on. Hold down the left mouse button to drag the line across the screen, then release it to draw the line. Practice drawing lines in differ-

ent directions. To draw a straight line either vertically or horizontally, adjust the position of the cursor before releasing it.

Two additional options are available when drawing lines, as shown in Fig. 2. The top line is drawn as described above, but the two lines at the bottom are drawn with the help of the shift and control key.

Select the line tool and draw a line while holding the control key with the other hand. Notice that this only allows a diagonal line to be drawn, although it can be in any one of four directions. This is the diagonal on the left of Fig. 2, which is at 45 degrees and

is drawn to be appropriate to the tension selected in **Options - Tensions**. Do the same thing again, this time holding the shift key. This was used for the diagonal line on the right, which is a "straight" diagonal.

Similar options are also available when drawing ellipses and rectangles, with the tools below the line tool on the left. Use **Edit - Clear** for a blank grid, then select the Ellipse tool which is immediately below the line tool. Move the cursor back on to the grid and notice that it has again changed, this time to indicate that a circular shape will be drawn. Hold the mouse button, drag and release to draw any oval or circular shapes, similar to that shown on the left in Fig. 3.

Again, there are two additional options. Hold the control key to

draw a "circle" which is the same width and height in rows and stitches. This is the shape in the middle of Fig. 3 and it does not look an exact circle because of the tension. To draw a true circle for the selected tension, as shown on the right, hold the shift key while drawing.

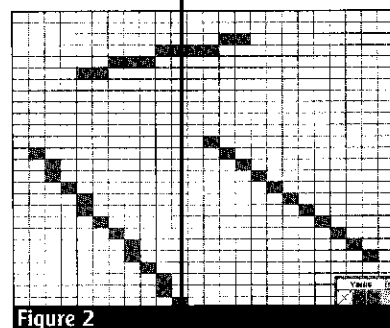


Figure 2

Experiment also with the **Rectangle tool** below the ellipse tool. This can be used to draw any rectangle, a "square" which has equal number of stitches and rows by holding the control key or a perfect square for the selected tension by holding the shift key.

In the toolbox are two ellipse and two rectangle tools. Clear the grid again and draw an ellipse with the left hand Ellipse tool. Select the right hand Ellipse tool which draws filled shapes. Move into the grid and draw another ellipse. Does it look different? No, it is still an ellipse filled with the background colour, but it is different to *DesignaKnit*! The first ellipse is only an outline, the second one an outline filled with the right mouse button colour - which is the grid colour, so it looks the same.

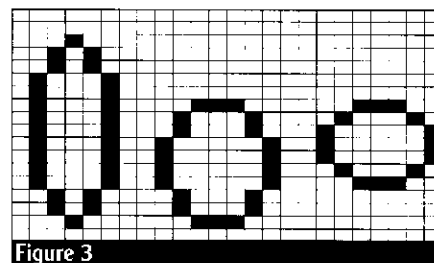


Figure 3

Click on another colour in the palette with the right mouse button (not the left mouse button colour) and try again. Now, the outline is one colour, the centre a second colour and the background another

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colour - a filled ellipse. Is it possible to draw an ellipse which is just one colour? Select the same colour with both left and right mouse buttons and the ellipse will be drawn with that colour as the outline and the fill. Its easy when you know how! Again, try out these options with the other Rectangle tool to draw filled squares and rectangles in a variety of colours.

Next to the two circle tools are two tools which appear to be erasers - but they are not for rubbing out! To correct a mistake, select the background colour, which is usually the RMB colour and paint over it again. These tools are the **Colour Eraser** tools, used for changing colours in small areas.

Clear the grid and draw a few filled shapes with the ellipse tool, making sure that the outline and the fill are two different colours. Make sure that the outline colour is the LMB colour and the fill colour is the RMB colour. Select the left hand eraser - the only difference between the two is the area, the right hand one being larger.

Move over the grid and "rub" the eraser over one of the shapes using the left mouse button. Move to another of the shapes and "rub" with the right mouse button. Only one of the colours is changed. If the left mouse button is used, it will change the RMB colour to LMB colour, the right button changes LMB colour to RMB colour.

That sounds rather complicated and it is much easier to understand when you actually do it. It is very useful for changing colours in small areas, especially when these are shapes which cannot be outlined with the rectangular box.

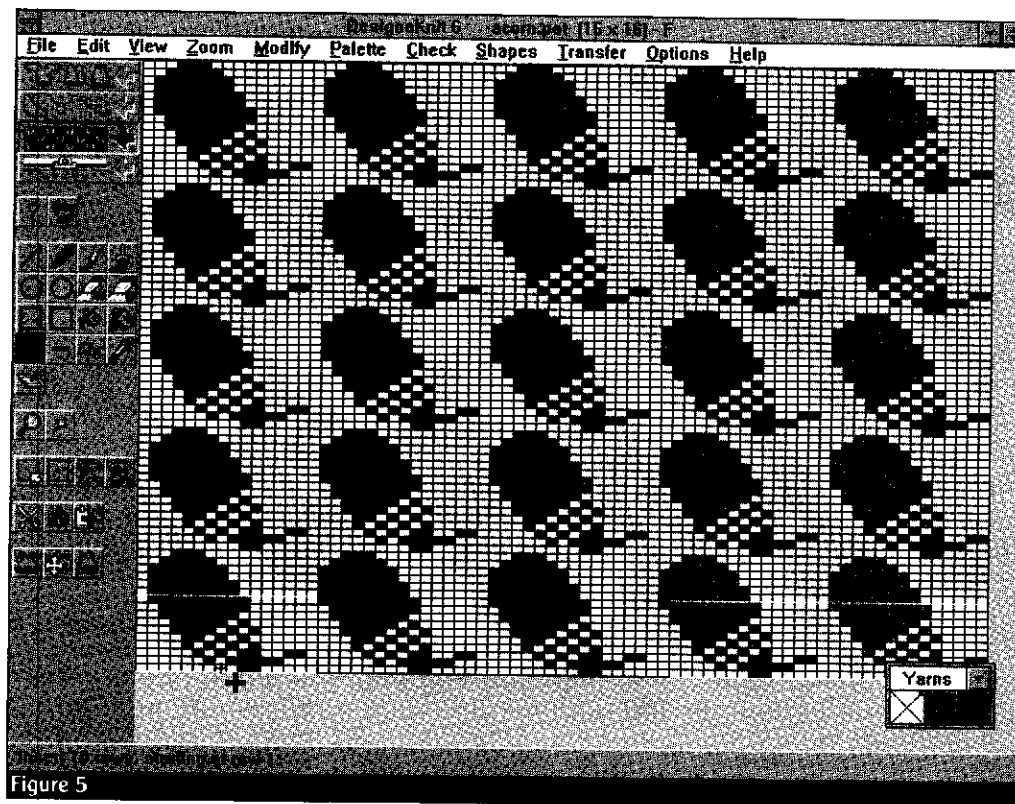


Figure 5

Below the two erasers are the two fill tools. These can be used to fill any complete outline shape with another colours. To practice, clear the screen and draw two unfilled ellipses. Select the left hand **Fill tool** and click into the left hand ellipse with the left mouse button. The shape is filled with the left mouse button colour. Use the centre (both) or right mouse buttons and it will be filled with those colours.

Now, select the right hand Fill tool and use the other ellipse, as shown in Fig. 4.

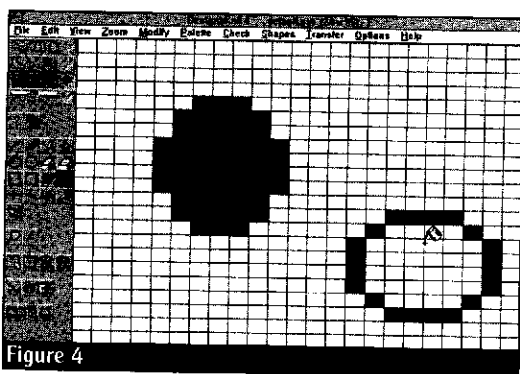


Figure 4

Disaster! The whole screen is filled with the LMB colour, so use **Undo** quickly. This is because the right hand fill tool fills diagonally touching rectangles, so the colour floods out and fills the screen.

Be VERY careful when using this tool - and if disaster strikes use **Undo** - making sure that it is the first thing you do, because it only undoes the last action.

The plus and minus signs towards the bottom of the drawing tools are the **Insert** and **Delete** tools. When starting to draw a stitch pattern, it is often difficult to decide the exact number of stitches and/or rows that will be needed and these allow rows or columns to be added or deleted. They can also be used to add plain rows or columns, or even to repeat part of a pattern.

Open the file acorn.pat and click on the Insert tool. Move the cursor up to row 10 (watch the cursor position at the bottom of the screen), click with the left mouse button and drag down to the bottom of the screen then release. This is shown in Fig. 5. Ten plain rows are added to the bottom of each repeat of the pattern. The right mouse button can be used to add columns of extra stitches. Practice using both tools. By selecting different positions and numbers of rows or stitches, extra space can be added or removed where required.

Open the original acorn.pat again and repeat the insertion of 10 rows, this time holding the Shift key. This repeats the pattern in the selected rows into the plain rows which are added, which can be useful but needs to be used with care to avoid chopping off part of a pattern as in this case!

The remaining three tools are the **Text** tool which I will be using in the next issue, the **Dropper** described in the last issue and the special tool for owners of graphics tablets. Next time, I'll be exploring the box and lassos, which are very useful tools and showing you how to use them taking examples from text. Before that, please do spend some time working through this article at your computer. ■

DesignaKnit a Sweater (£5.35) and The DesignaKnit Users Guide (£6.20) are both ideal for the beginner with the program. For more experienced DesignaKnit users, DesignaKnit Original Shaping and Computer Graphics and DesignaKnit (£6.20 each) are also available. Detailed information about the program is included in the quarterly DesignaKnit Link newsletter. The 1998 issues started in May and the subscription is £12. You can order books and the newsletter from:

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# Creation 6

## Part 7

In this month's article, **Eileen Metcalf** looks at some of the lovely designs in the E6000 pattern book that can be downloaded into Creation 6.

### \*\*\* The asterisk designs

There are many lovely designs shown in the E6000 stitch pattern book with asterisks beside them which can be shown on Creation 6. It is often easier to make the design in Creation 6 and download the pattern than it is to program all the twists and turns on the console. We also have the added advantage on Creation 6 that we can change the colours and show multiple repeats of the pattern so that we know how it will look.

The stitch pattern that you are going to make is on the bottom right of page 97 in the E6000 Stitch pattern book and the instructions for creating it are on page 130 (the second set of instructions for pattern 1239).

The instructions are:-

1239 E►E3 W►  
ADD 1239 E►E3 E►E3 W►

Load pattern 1239 from the E6000 directory.

Click with the right mouse button on this icon. The box for turning the patterns will appear.

E►W E►M E►E3 W►E3 W►

E►E3 Click with the left mouse button on this icon.

Anchor and stretch the rubber band box around the pattern, and click. The mirror image of the pattern will appear beside it.

Repeat the process using this icon.

Change the pattern colour to light green.

Load the same pattern (1239) again and place it higher than the green one.

Turn it using this icon.

Now using the same method as you did for the first pattern, make it into four joined together so that you now have two patterns on the screen, one green and one black.

You now need to place the black pattern over the green one. So that you do not lose it you are going to copy the black one and place it over the green one.

Click on this icon with the right mouse button.

Click on this icon with the left mouse button.

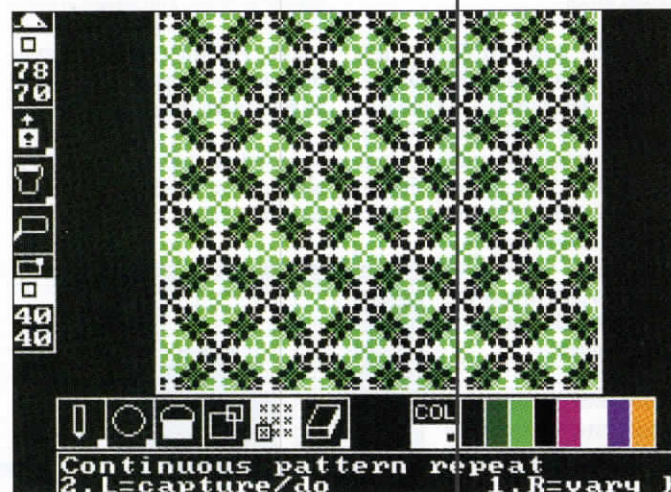
Anchor and stretch the rubber band box around the black pattern, making the rubber band box the exact size of the pattern. Move the mouse until the box is right over the green graphic and click with the left mouse button.

The screen should now look like this:- If you have made a mistake remember that you can undo the last step. You now need to delete the black pattern from the screen.

Click with the right mouse button on the eraser.

Click with the left mouse button on this icon, which will delete everything within a rubber band box.

Bring the rubber band box onto the screen. Move the box over the black pattern, anchor and stretch it. Click with the left mouse button. The black pattern will have disappeared and you have the pattern which you set out to make on your screen. You may like to make that into an all over pattern to view how it will look.



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## ADDING LETTERING TO A PATTERN

You may wish to add a baby's name to a cot blanket or the names of the bride and groom to a wall hanging.

We are limited in Creation 6 to three styles of lettering within Creation 6 but using these is not difficult. Load the XMAT pattern from the Metbury directory.

Click on this icon with the right mouse button.



Choose the centre letter A with the left mouse button. Move the mouse over the white area and a black box will appear at the top of the screen. Type Happy Christmas in this box.

Move the mouse over the XMAT pattern and click with the left mouse button. The lettering will be stamped on the mat.

Change the lettering to the same white as the trees and the church. It is essential when you choose the white that you do not use any other white.



If you choose the left or right letter A the lettering will be larger and you will need to stamp Happy first with Christmas below it.

## OOOPS! - WRONG COLOUR

You probably noticed in Lesson 14 that I said it was necessary to choose the white which was already in the pattern. This was because there is more than one shade of white in Creation 6.



In fact there is more than one shade of all the colours and you need to take care that you are using the correct one for the pattern. If I had chosen the white in the colour bar at the bottom of the screen it would have been a different white to the one in the pattern.

When I came to save the pattern with the lettering on it I would have had two whites in there and the machine would have wanted to knit a three colour



design. I would need to correct this problem and knit the design again.

Load test2 from the Metbury directory. This is the pattern with two whites in it.



Change the lettering to black.

Now change the lettering back to white but make sure you use the white which is already in the pattern.

Save the pattern again as test3 and you will see that there are only two colours in the pattern.



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# Roll Neck Sweater

An **MKM** design in **Riverside** yarn

## General Information

### PATTERN RATING

\* Easy to knit.

### MACHINES

This pattern is suitable for standard gauge machines with a ribber.

### MATERIALS

Any 4-ply yarn from **Riverside Spinning**. (Yarn Guide No.11.)

*There's currently a wide range of fashionable blends and colours available from **Riverside Spinning** and all of them are suitable for this classic pattern. You'll need either one or two cones for all sizes, as appropriate. We used a Red/Jade Mix (MY).*

### GARMENT WEIGHT

Our finished garment in second size weighs 405 g.

*For further information about this yarn, please write to the following address:- **Riverside Spinning**, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW. Tel:- 01274-596875.*

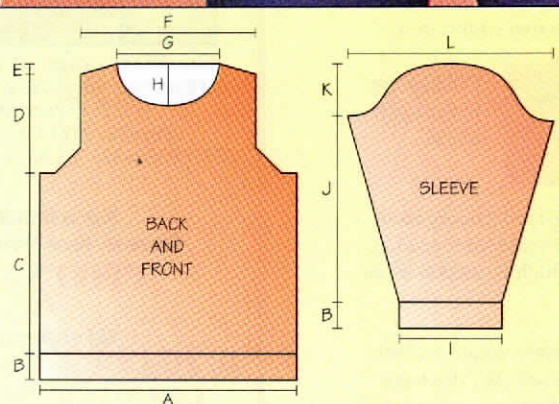
### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please see Page 43.

## Diagrams

- A = 50 [52.5, 55, 58, 60.5, 63, 66] cm
- B = 5.5 cm
- C = 35 [35, 35.5, 36, 36, 36.5, 37] cm
- D = 19 [20, 21, 23, 24, 25, 27] cm
- E = 2.5 cm
- F = 34 [36.5, 39, 42, 44.5, 47, 50] cm
- G = 20 [20, 21, 21, 22, 22, 23] cm
- H = 7.5 [7.5, 8, 8, 8.5, 8.5, 9] cm
- I = 21 [21, 22, 22, 23, 23, 24] cm
- J = 36.5 [36.5, 37.5, 38.5, 38.5, 40, 41.5] cm
- K = 10.5 cm
- L = 39 [41, 43, 47, 49, 51, 55] cm

Photography **Simon Pask**  
Stylist **Sally-Ann Carroll**  
Trousers **Benetton**; Earrings **Milkey**



## Knitting Instructions

### MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 98 [103, 108, 114, 120, 125, 130] cm, 38½ [40½, 42½, 45, 47½, 49½, 51½] in.

Length to shoulder 59.5 [60.5, 62, 64.5, 65.5, 67, 69.5] cm, 23.5 [24, 24½, 25½, 26, 26½, 27.5] in.

Sleeve seam 42 [42, 43, 44, 44, 45.5, 47] cm, 16½ [16½, 17, 17½, 17½, 18, 18½] in (adjustable).



Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

## TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

## NOTES

a) We used knit side of knitting as right side of garment.

## BACK

With carriage at right, push 75 [79, 82, 87, 91, 94, 99] Ns at left and 74 [79, 82, 86, 91, 94, 98] Ns at right of centre 0 to WP. 149 [158, 164, 173, 182, 188, 197] Ns. \* Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st \*.

### 1st, 4th & 7th SIZES

Inc 1 st at right edge.

### 3rd & 6th SIZES

Inc 1 st at each end.

### ALL SIZES

150 [158, 166, 174, 182, 190, 198] sts.

Set RC at 000. Using MT, K 140 [140, 142, 144, 144, 146, 148] rows.

### SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end on every row until 110 [118, 126, 134, 142, 150, 158] sts rem, then on every foll alt row until 102 [110, 118, 126, 134, 142, 150] sts rem \*\*.

K 50 [54, 58, 66, 70, 74, 82] rows. RC shows 216 [220, 226, 236, 240, 246, 256].

### SHAPE SHOULDERS

Cast off 4 [5, 5, 6, 7, 8, 8] sts at beg of next 8 rows and 5 [5, 7, 7, 6, 6, 8] sts at beg of foll 2 rows. Cast off remaining 60 [60, 64, 64, 66, 66, 70] sts.

## FRONT

Work as for Back to \*\*.

K 30 [34, 36, 44, 46, 50, 56] rows. 20 [20, 22, 22, 24, 24, 26] rows less have been worked to shoulder than on Back.

### SHAPE NECK

Using a length of MY, cast off centre 24 [24, 28, 28, 30, 30, 34] sts. Push Ns at left to HP. Cont on rem sts for first side.

K 1 row. Dec 1 st at neckline on every row until 21 [25, 27, 31, 34, 38, 40] sts rem. K 1 [1, 3, 3, 5, 5, 7] rows.

## SHAPE SHOULDER

Cast off 4 [5, 5, 6, 7, 8, 8] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 5 [5, 7, 7, 6, 6, 8] sts.

With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

## SLEEVES

With carriage at right, push 31 [31, 33, 33, 34, 34, 36] Ns at left and 31 [31, 32, 32, 34, 34, 35] Ns at right of centre 0 to WP. 62 [62, 65, 65, 68, 68, 71] Ns.

Work as for Back from \* to \*.

### 1st, 2nd, 5th & 6th SIZES

Inc 1 st at each end.

### 3rd, 4th & 7th SIZES

Inc 1 st at right edge.

### ALL SIZES

64 [64, 66, 66, 70, 70, 72] sts. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 5th [4th, 4th, 3rd, 3rd, 3rd, 3rd] row until there are 108 [86, 100, 78, 90, 102, 132] sts, then on every foll 6th [5th, 5th, 4th, 4th, 4th, 4th] row until there are 118 [124, 130, 142, 148, 154, 166] sts. K 10 rows. RC shows 146 [146, 150, 154, 154, 160, 166]. You can adjust the length at this stage, if required.

### SHAPE TOP

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end on every alt row until 102 [108, 114, 126, 132, 138, 150] sts rem, then on every row until 70 [76, 82, 94, 100, 106, 118] sts rem. Cast off 2 sts at beg of next 10 rows and 3 [3, 3, 4, 4, 4, 5] sts at beg of foll 6 rows. Cast off rem 32 [38, 44, 50, 56, 62, 68] sts.

## ROLL COLLAR

With carriage at right and using MY, cast on 132 [132, 142, 142, 148, 148, 158] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for English rib/Half Fisherman's rib. Set RC at 000. Using MT-3/MT-3, K 70 rows. Transfer sts to main bed and then cast off.

## PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

## MAKING UP

Join the shoulder seams. Set in the sleeves and then join the side, sleeve and collar seams. Sew the collar in position and give the garment a final light press. ■

# Garment Pattern Books

Over 100 designs for beginners and experienced knitters using:-  
Yorkshire Mohair Mills Mohair & Aran - Wendy Yarns  
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Cranbrook Mills Aran - Yarn Direct Aran  
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## Stitch Pattern Books

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## New - Fashion Doll Outfits

Calypso, Fairy Princess, Flower Girl, Sailor or Guard. All worked in Bramwell Fine 4ply.



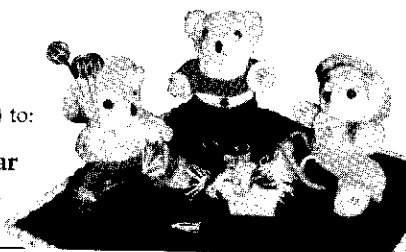
Available January 1999 - New garment pattern books for DK & chunky machines using Jarol Streetwise & Wendy Yarns.

## New - The Briar Bears Collection

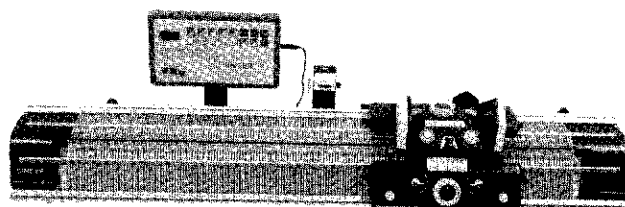
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# Question Time

## Home thoughts from abroad

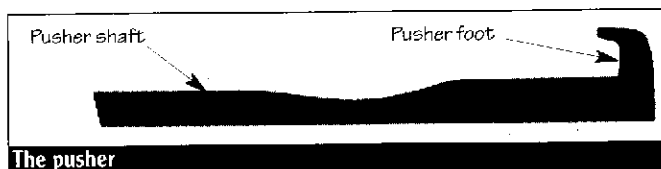
**Pat Coulston** has received a most interesting letter from Eleanor Goldfinch, one of our readers in Australia. This month, she's decided to share some of Eleanor's thoughts with us and has lots of advice for Passap People.

**E**leanor Goldfinch writes to Pat, "I do enjoy your articles in **To & Fro**. I bought the magazine from 1978 to 1992, then stopped for a few years but have been getting it again for the last year. The knitting club I organise pays my subscription as a thank you. (What a lovely idea! - Ed.)

"Let me tell you a bit about myself. I began machine knitting on a Toyota 747 in 1972, then carried on knitting and teaching on a Passap in 1976, starting with the pink machine. I have been a devoted Passap knitter ever since. From 1983 to 1992, From then until the downturn of machine knitting sales when I gave up work, I was employed by Elna - who were the Australian importers of Passap at that time. I haven't been employed since, but have continued my devotion to Passap.

"I run a monthly group who own both Duo 80 and E6000 machines and two pure E6000 groups - a beginners and an advanced class. I rely on ideas I find from magazines to keep coming up with new ideas to demonstrate. I also run a monthly "all brands" club and am currently President of New South Wales Machine Knitting Association which has nearly 500 members."

Eleanor ends by saying that there are very few young people becoming involved in machine knitting. Most of the folk at the clubs are close to age 70 or over, but she feels that it is the enthusiasm of these folk who are keeping machine knitting alive in her area. It is always so good to hear of news from other countries - and it must be remembered that this magazine goes all over the world and that we are all involved in this craft of machine knitting.

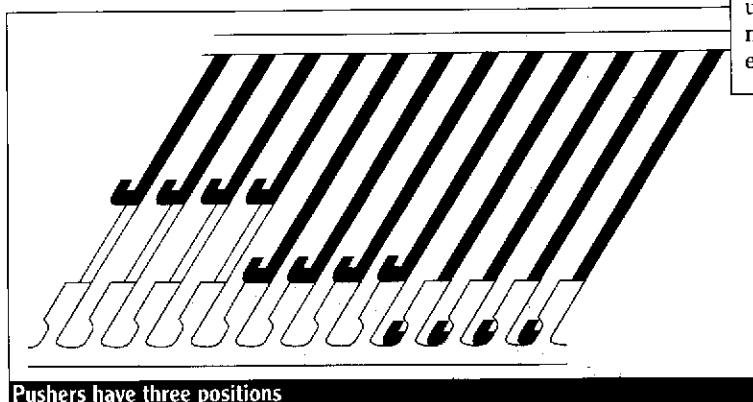


### CARE OF PUSHERS

I have had quite a number of enquires recently about both the back bed pushers on the E6000 and the back and front bed pushers on the Duo 80.

Before even starting to talk about this subject, I'd like to just get on my favourite hobby horse and talk about the care of your push-

much, they will come to no harm. They will become very stiff with little or no use. You should also remember that the majority of knitters have some form of heating or central heating in their rooms. This dries up the oil on the pushers and the rest of the machine quicker than anything else, except for being exposed to direct sunlight.



ers. Don't go away! The pushers are made of metal and act like a sort of jack to push the needles up through the locks. They are used in patterning and it stands to reason that these little pieces of metal need care and attention.

If the pushers are dirty or clean but stiff, then they will not do their job properly and all sorts of problems will occur. Not only will the patterning be incorrect, but the locks will also feel very stiff. You will probably get dropped stitches and worse, you could easily damage your locks.

So, what is the remedy? You know what it is, don't you? Keep them in really good condition. It is no good thinking that because your machine has not been used

There are two types of maintenance for these pushers:-  
a) regularly - after about every ten hours or so of knitting  
b) yearly or two yearly

### REGULAR CLEANING

This should be considered as regular maintenance and I am not mentioning the care of the bed, locks and so on here. A regular clean for pushers means working as follows:-

- ☐ Put some oil (Bellodor) on to a cloth and run the cloth along the line of pushers. Ideally, you will have the pushers in rest position.
- ☐ Put up both arrows on the lock and run the locks, (with no yarn or strippers) backwards and forwards a few times.
- ☐ Take a clean cloth and wipe off any surplus.

### ANNUAL CLEANING

An annual or two year service for strippers should be completed as follows:-

- ☐ Remove the pushers completely from the machine, place into a large container and soak them in Spirit and oil. Use approximately one pint of Surgical Spirit to approximately one ounce of Bellodor Oil.

### PLEASE NOTE

Overseas friends should note that surgical spirit in the UK is spirit based and not water based. A water based solution will cause the needles and pushers to go rusty. Please make sure you are using the correct solution as I am not able to advise specifically for each country.

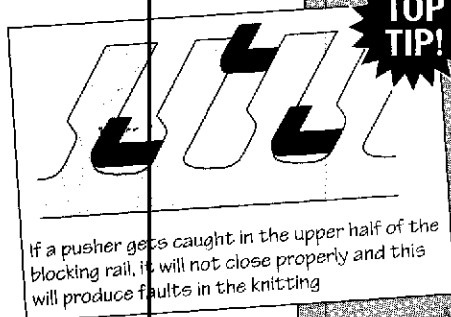
- ☐ Allow the pushers to soak for a couple of hours.
- ☐ Remove them individually and rub them with a dry cloth to remove stubborn dirt and dirty oil.
- ☐ With a lightly oiled cloth, rub each pusher.
- ☐ Return all pushers to the bed.

### TESTING FOR DAMAGED PUSHERS

I'm also frequently asked about testing pushers to see if any are damaged

#### Duo 80 & E6000 Back Bed Pushers

- ☐ Bring out all the pushers from the blocking rail.
- ☐ Arrange them in one up (working position) and one down (rest position).
- ☐ Set the locks to BX↔ (Set E6000 front lock to GX).
- ☐ Remove the strippers.
- ☐ Take the locks from right to left, stopping after each row to see if any pusher has dropped down when it should be up. If it does, remove it immediately and replace with a new one. You may not be able to see any damage, but it will be there and ready to give you future hassle.



**TOP TIP!**

If a pusher gets caught in the upper half of the blocking rail, it will not close properly and this will produce faults in the knitting

#### **E6000 Front Bed Pushers:-**

- Choose a pattern, such as 1002. I like 1306 and enlarge the rows and stitches by two.
- ▷ Repeat the procedure and watch each row. You will soon see if any pushers drop down when they should be up.

**S**o, what else can I tell you about pushers? E6000 machines have had a new type of pusher for the past couple of years. It is a different shape from the older ones which are not now being made. You'll be pleased to hear that it is quite in order to mix the old and the new type of pusher - you do not need to change them all over at once.

Oh yes, another question always comes up about pushers and it's to ask why do pushers, for no apparent reason, suddenly go out of sequence during knitting? This question nearly always applies to the back bed.

Let's suppose you are working with a 1x1 pusher arrangement and, whilst knitting, you suddenly feel a difference in the lock. You stop and look and lo and behold, half of the row of pushers has gone flat, all dropping to rest or working position. This is something that has bugged us for years and still, for no apparent reason, seems to happen at times. Here are a few suggestions as to the cause:-

- a) Without realising, you have changed the swing of your knitting and didn't completely clear the work on the back bed, which caused the pushers to go out of line.
- b) You may have had a blip in the yarn.
- c) A damaged or stiff pusher might have affected the others.
- d) You may have had a hiccup with the yarn in the tension arm.
- e) There may be a fault in the lock - but that is very unlikely.



**The Pfaff Duomatic 80**

#### **STOCKING STITCH**

One of our readers has asked about stocking stitch and wonders if the work can be transferred to the front bed before casting off. She also asks if will it alter the look of the finished work? Let us first look at stocking stitch.

If you knit on the back bed only, when you remove the work the cast on tail is at the right and the wrong side of the knitting will be facing you.

When you knit on the front bed only, as you remove the work with the cast on tail at the right, the plain side of the knitting will be facing you. So the answer is yes, you can transfer it to either bed. Just remember there will be a difference in the appearance of the knitting, if you then go into stocking stitch.

#### **FINDING DAMAGED NEEDLES**

Incidentally, this is how you can find a damaged needle.

- Knit several inches (sorry - lots of centimetres!) of a 1x1 rib.
- Remove the work without turning it round or, in other words, have the cast on tail at the right side of the work. All the purl stitches will have been knitted on the back bed and all the plain stitches will have been knitted on the front bed.
- ▷ If the faulty stitch is purl then a back bed needle is at fault. If the faulty stitch is plain then a front bed needle is at fault.



If readers have more to add on any of the subjects mentioned in Pat's article this month, we'd all be absolutely delighted to hear from

you. Please drop Pat a line via the magazine, or use her e-mail address, as follows:-  
PRCOULSTON@aol.com

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# Silver Special

## Wearable Art

By using extraordinary powers of concentration since last month, **Maggie Dyke** has managed to keep her mind on **Slip Stitch**, so that's what we are going to look at now. Electronic knitters can convert the 24 stitch pattern very easily for use on their machines.

### STAGE STRUCK!

Although the samples are knitted on a **Silver Reed SK 280 punch-card machine** using a 24 stitch repeat card, electronic knitters are not forgotten. The stitch pattern can easily be converted for use on their machines.

I'm indebted once again to **Forsell** for their lovely yarns. (I'm beginning to feel a bit like an Oscar-winning actress - "I'd like to thank the producer, the camera man, my parents for having me and Silver Reed for inventing such spiffing knitting machines, which make my job so easy"! I've always been a real show off, ever since I was the Archangel Gabriel in the school Nativity play and my doll Rosebud was Baby Jesus, so I can just see myself at an award ceremony, wearing something tasteless in gold lurex - I've got my speech all ready!

### NO PAIN, NO GAIN

Where was I? Oh yes, slip stitch. We are still working on the 'wearable art' theme and as we have to suffer for our art, this month's samples involve some hand work to produce the special effects. However, the first thing I always do when I make a new pattern card, is to try it out exactly as it stands, before I start tinkering.

### SAMPLE ONE

This is knitted exactly as the card dictates. The stitches that slip move diagonally across the fabric, with two rows of stocking stitch separating each block of colour. As the card is designed to include two plain rows, the Cam Lever is left set to slip through-out.

The colour sequence is as follows:-

\* Knit 8 rows Jade, 2 rows Burnt Amber, 8 rows Hollyberry, 2 rows Burnt Amber, 8 rows Purple, 2 rows Burnt Amber, 8 rows Emerald, 2 rows Burnt Amber, 8 rows Clematis, 2 rows Burnt Amber, 8 rows Royal, 2 rows

Burnt Amber, 8 rows Fuchsia.\*. Repeat from \* to \* throughout.

### SAMPLE TWO

This is where the fun (and the hand work) starts. The card revolves for part of the pattern and is locked for other parts.

The colour sequence for the blocks of pattern is as follows:- Jade (Col. 1), Fuchsia (Col. 2), Clematis (Col. 3), Hollyberry (Col. 4), Purple (Col. 5). Each block of colour is separated by six rows of Burnt Amber (Col. 6).

The knitting sequence is:-

Release the card. \* Knit 8 rows Col. 1. Lock the card and knit 4 rows Col. 6. Release the card and knit 2 rows Col. 6. (The last six rows will all be in stocking stitch). Pick up Col. 6 stitches to form a hem, only where stitches are knitted in stocking stitch (stitches that were knitted in slip stitch are left alone - no hem is made over these needles.)\*

Repeat from \* to \* throughout, using Col. 2 for the second block of 8 rows, Col. 3 for third block and so on until Col. 5 is knitted. Start from Col. 1 again.

### SAMPLE THREE

The pattern card is locked on Row 1 all the way through Sample Three. This time, we've moved the Cam Lever between Slip and Stocking Stitch to make the pattern. If I was going to do a lot of knitting with any of these variations, I'd re-punch or re-draw the card to allow for plain and pattern rows, but for small samples, I just make the changes manually. Only when I'm satisfied with the result do I remake the pattern card.

The knitting sequence for this sample is:-

Knit 8 rows in the pattern colour with the Cam Lever set to Slip, followed by 2 rows in Burnt Amber with the Cam Lever set to Stocking Stitch.

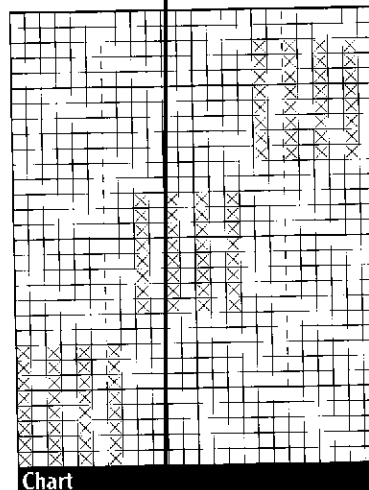
The colour sequence for the pattern rows is:-

**Punchcard Knitters**  
*Punch out blanks (squares marked x are left unpunched). Repeat to fill punchcard.*

**Electronic Knitters**  
*Draw in pattern on squares marked x. Set right hand light under button 1.*

**All Knitters**  
*Include last two blank rows in pattern to ensure that pattern repeats correctly.*

# Wearable ART



Emerald, Purple, Jade, Hollyberry, Clematis, repeated throughout. Each colour block is separated by the two rows of Burnt Amber with the Cam Lever set to Stocking Stitch. This sample is used sideways.

### SAMPLE FOUR

More intensive hand work here! Jade is used for the Stocking Stitch rows, with 8 rows of pattern colour in Clematis and Purple alternately. The card is locked on Row 1 throughout.

\* Knit 2 rows in Jade with the Cam Lever set to Stocking Stitch. Knit 8 rows in Purple with the Cam Lever set to Slip. Using the triple-ended transfer tool, pick up the centre three stitches in the stocking stitch area from the second row knitted in Jade and place on the needles directly above \*

Repeat from \* to \*, using Clematis in place of the Purple on the second and every following alternate repeat.

For the pick up row, pick up the three stitches to the left of the first group of three, then the stitches to the right of the first group of three and place on the needles directly above.

Repeat the knitting sequence from \* to \* again.

For the third repeat, pick up the stitches on the left and right of the picked up stitches on the last repeat. (There should now be one plain stitch between the edge of the picked up stitches and the start of the Slip Stitch block.)

Repeat the knitting sequence again, picking up the same stitches as for the second repeat.

Repeat again, picking up the same stitches that were picked up on the second repeat. This brings us to the end of the first complete repeat of the pattern, so we now go back to the beginning and start again.

### WHICH SIDE IS RIGHT?

While I'm thinking about it, I had one real problem with all of these samples - and it was trying to decide which was the "right" side to use. Most of them looked just as good on the plain side as on the purl side, so you'll just have to knit them all for yourself so you can choose your own favourite!

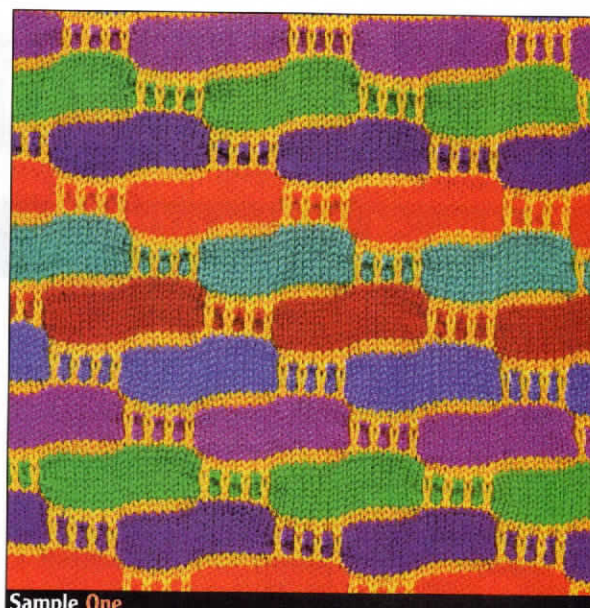
### SAMPLE FIVE

There's a clever use of colour here and it makes a lovely shadow effect. It's nothing to do with me at all, it happened by accident! Slip stitches usually distort the knitting, making peaks and





Sample Two



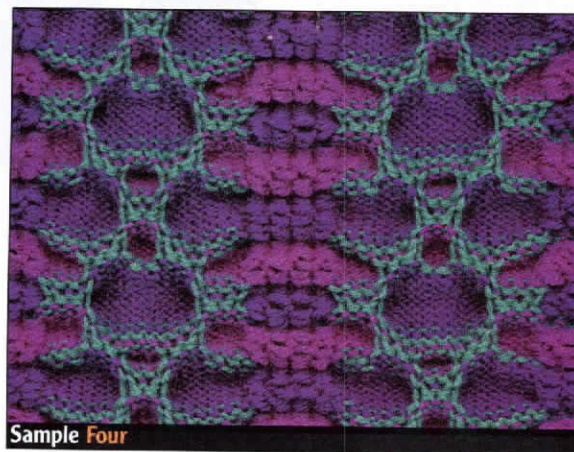
Sample One

*Wearable*



Sample Five

*Wearable*



Sample Four



Sample Three

troughs all the way through. It just so happened here that the Emerald, which is the lighter of the two greens I used, made the peaks whilst the darker green - Goodwood - formed the troughs, increasing the three dimensional, sculptured effect. Wonderful accidents can happen with knitting machines!

Once again, the card is locked throughout the knitting, with the Cam Lever moving between Slip and Stocking Stitch.

\* Knit 2 rows in Clematis in Stocking Stitch.

Knit 8 rows in Goodwood in Slip Stitch.

Knit 2 rows in Clematis in Stocking Stitch.

Knit 8 rows in Emerald in Slip Stitch.

Using the triple-ended transfer tool, pick up the three centre stitches in the stocking stitch block from the second Clematis row and place on the needles directly above \*.

Repeat from \* to \* throughout.

When steaming the sample with the purl side uppermost, "encourage" the Goodwood rows to lift up and the Emerald rows to lie down flat. The reverse will happen on the plain side, which is how we increase the shadow effect.

#### SAY PLEASE!

As the sample is knitted in Forsell's lovely wool, the knitting is very happy to stay where we've asked it to go. I've discovered, after many years of knitting, that

you can't insist it goes where it doesn't want to - but if you encourage it to follow its natural inclinations it usually doesn't mind!

Well - we've come to the end of our Slip Stitch samples for this month, so I'll beetle off now and have a think about next month. Now, I wonder what it'll be? Life with knitting machine is so exciting isn't it! Join me next month to see what it comes up with. ■



# Machine Knitting *Live!*

**6th & 7th March 1999**

Machine Knitting Monthly is sponsoring  
The **2nd MACHINE KNITTING LIVE!** exhibition  
at Summerbee School, Mallard Rd, Bournemouth.  
6th & 7th MARCH 1999 10.00 am - 5.00 pm each day

**T**he first Machine Knitting LIVE! exhibition was a wonderful event for machine knitters. Those who attended are still talking about it and everyone is very much looking forward to the second show in March 1999. We'll be making it even bigger and better than last time! You may remember that neither Iris Bishop nor Ann Brown could join us for the first Machine Knitting LIVE! because of prior commitments. This year we're delighted they can join us and we welcome them to Machine Knitting LIVE! as our Principal Speakers.

## FREE TALKS

We have some super names in our craft and at Machine Knitting LIVE! this time, we especially welcome Kate Arklay, Diane Bennett, Angela Coryn, Ruth Cox and Pippin Designs, Jane Hawkins, Beryl Jarvis, Anne Kent, Sue Woolley, Jan Wright, Sylvia Wynn and Forge Craft Designs. They will be giving talks throughout each day and entrance to all of the talks is FREE!

There will be five talks each day, so knitters who visit the show on each day will find something new. All you need to do is collect a ticket for the talk you'd like to hear, when you arrive. They will be issued on a first come, first served basis. However, if a you have a special requirement - a coach party arriving at a specific time, for example, please let us

know when ordering your advance tickets and we'll help if we can.

## SUPERB YARNS

Not every machine knitter is fortunate enough to have a local stockist with a good supply of coned yarn. So, if you'd like to restock your knitting room, just look at this list of some of the yarns available at the show - Bonnie's Wools, Bram-well, Denys Brunton Designer Yarns, Forsell, Harmony Yarns including Gemini, Hush Knit Yarns and King Cole.

yarn and patterns, your visit to the show must include stopping at the Hague stand. A linker is now almost a necessity for every serious machine knitter and the quality of Hague Manual and Electric Linkers is second to none! There will be spare parts available plus PDB Electric Yarn Winders including the 125g Yarn Twister, as well as a super range of machine knitting accessories. It's also the place to buy Daylight Bulbs.

## The UK's top designers...



Nina Miklin brings her superb yarns, designer patterns and books and joins Riverside Spinning, Uppingham Yarns and Yeoman Yarns. Flimwell Knitting & Sewing Centre still has some AK Yarns, bought before the company closed down and Ann Paine will bring them to the show.

## MACHINES FOR ALL!

It's often been hard to find a knitting machine at an exhibition - but not at Machine Knitting LIVE! There will be machines and a wide range of accessories available from Brother and Passap - including the new Passap E8000, Pfaff, Silver Reed and Singer. We'll also have knitters using them! If your knitting room is "FTB" with machines,

There's one "port of call" in this country for Singer Knitting Machines and Accessories - it's Woolleys and we're delighted to welcome them to show. Whether or not you're a Singer knitter, you'll be given every help and encouragement with any query you may bring along. You can also buy

Non-Kink Ribber Wires, see a demonstration of the famous Woolley Weights and add-on kits, the new Baby Woolley Weights and the relatively new Eddies.

## GLORIOUS KNITTING!

Machine Knitting LIVE! welcomes most of the UK's top designers including return visits from Kate Arklay, Diane Bennett, Carl Boyd, Angela Coryn, Mary Dowse and In-Ex. Anne Kent changes from show organiser to exhibitor and joins Ruth Cox with Pippin Designs. Wendy Clarke at Knitmates will have an excellent assortment of patterns and disks from other leading designers including Ricki Mundstock's

## Lots to see, try & buy!



popular Magic Cable Designs.

We welcome newcomers this time including Iris Bishop, Ann Brown, Elaine Cater, Jo Cooper, Maureen Coxon and Sylvia Wynn with Forge Craft Creations. Jane Hawkins will be there, together with Debbie Haynes and Merrihay Fibres - that is unless Debbie is too busy watching over her goats at kidding time! Also joining us are Janyllis, Beryl Jarvis, Gillian Lamb with Cochenille Design Studio, Jo Newton, Jane Woodward with Shades of Cashmere, Heather Reed with Water Margin Designs and Jan Wright. Weather permitting, we also hope to see Hilary and Barbara Belton with Busy Bee - Wales can still be cut off by snow drifts in March! ■

## Demonstrations...



## ...and lots of fun!

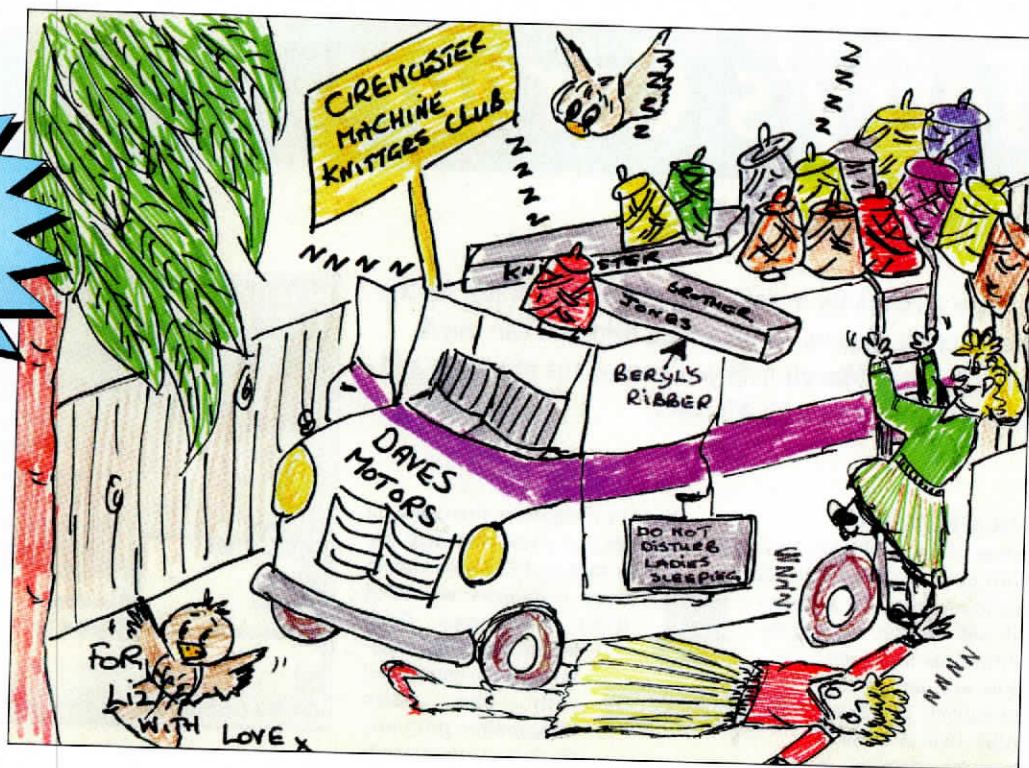




***Iris Bishop &  
Ann Brown***

## EXHIBITOR'S LIST

Kate Arklay  
Diane Bennett  
Iris Bishop  
Bonnie's Wools  
Carl Boyd  
Bramwell  
Brother  
Ann Brown  
Busy Bee  
Button Lady  
Castleton Machine Knitters  
Elaine Cater  
Cochenille Design Studio  
Jo Cooper  
Angela Coryn  
Maureen Coxon  
Denys Brunton Designer  
Yarns  
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Mary Dowse  
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## CIRENCESTER MACHINE KNITTERS CLUB

This super card was shown to **Pat Coulston** and I at the first **Machine Knitting LIVE!** by **Elizabeth Randall**. The cartoon and poem were originally done after an earlier Bournemouth exhibition and with a slight modification, here's what "The Girls" of **Cirencester Machine Knitters Club** wrote.

March is here so off we go.  
Down to Bournemouth's To & Fro.  
Loaded up the bus again,  
Just like last year - in the rain!

Val her jumper inside out,  
That dratted Salisbury roundabout.  
Footsore, tired and almost broke,  
But still the girls can laugh and joke.

Patterns, books and a fashion show,  
Wondering where the yarn to stow?  
Ploughman's lunch with cream éclair,  
Fattening yes, but we don't care!

'Cos we needed energy,  
Walking round - so much to see!  
Now we're home, ideas abound,  
With clicking needles all around.

Lots of garments to be knitted,  
A tension square - and they'd have fitted!  
Come on girls, now we're inspired,  
The cat walk's next, all full attired.

A fashion show, I know we're able,  
We're ace at slip stitch, lace and cable.  
A good day out, our thanks to Liz,  
Her driving's great - and always is!

Elizabeth told us they'd had just as much fun this time around as in the "good old days" and that they'll all be joining us once again this year. (By the way, the knitter under the bus is asleep... not run over!) ■

### Advance Tickets

## DISCOUNT TICKET APPLICATION FORM

Yes, I'd love to come to **Machine Knitting LIVE!** Please send me the following tickets for Saturday 6th ☐ or Sunday 7th ☐ March 1999 (*Please tick day req'd*).

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|------|--|
| Name |  |
|------|--|

Address

Town \_\_\_\_\_ Postcode \_\_\_\_\_

Daytime Telephone Number

Adult tickets @ £4.50 (saving 50p)

Senior Citizens tickets @ £4.00 (saving 50p)

**Parties of 10 or more @ £4.25 each (saving 75p)**

### Total number of tickets required

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# Terry's Corner

## Taking a short cut

Is there a computer in your household? It's not just for the young or the experts - with a little help, you can use it, too! Let **Terry Mason** help you unravel the mysteries and take a short cut through Windows.

### AQUATIC DISPLAY

Some of you will have had your computer with WINDOWS for some time now and others will be just starting to unravel its mysteries. How are you getting on with it? Don't you think that the initial desktop display is nice and colourful and with some lovely Screen Savers? I'm using fish twisting and turning through the water.

Sometimes I may be working on more than one computer and on one such occasion, I heard a queer "gurgling" sound. I wondered what the so and so it was - until I noticed the bubbles popping up the screen! It also makes a queer whine when it is closing down but, on the other hand, it can play a music CD better than some CD Players!

When you buy your computer, you find a number of games included and probably installed on your hard disc. I must be quite truthful and say that I do not understand any of them - which surely means that I am past my "Sell By Date". Are you the same or do you have some seven year old in the house to give you a demonstration?

### LET'S BE SERIOUS

However, let's get down to using our computer for a useful purpose. Unless you are a new reader this month, you will know that in my article last month I tried to explain what's happening inside the box under your screen or tower alongside it. Basically, we are still doing what was

done in computers that were all the rage just a few years ago. We are making FOLDERS and, in those early days, we called them Directories. Each folder contains separate FILES concerned with the Main Programme, primarily those that are a) need-

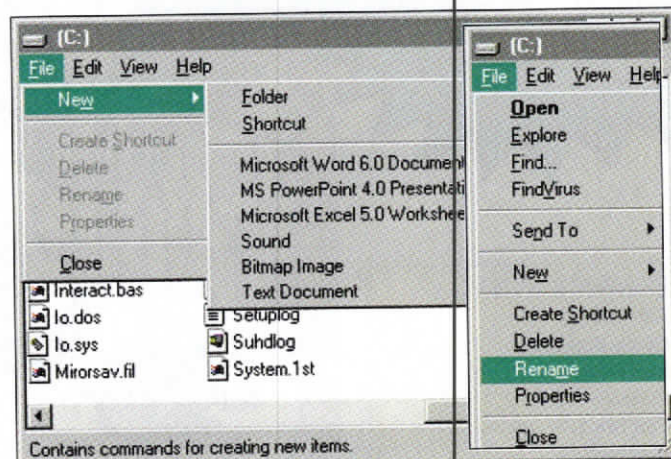
ed to make the programmes run and b) supply Data should it be needed. The files contain FILE EXTENSIONS and they are the three letters after a File Name such as .EXE, .BAT, .DAT, TXT and many others.

In the old days before WINDOWS 95, if we wanted to call up a file we had to type in the required file together with its extension. However, WINDOWS 95 and 98 does not seem to care whether we do so or not! Similarly, if we made a typing error or missed off the extension, we received a message FILE NOT FOUND.

Nowadays, we just use a mouse to move a pointer over an ICON, give the mouse button a couple of clicks and away we go! First of all though we have to make the ICON.

### SHORT CUTS

Some time ago, in one of my articles in **To & Fro**, I told readers how to make an icon in WINDOWS 3.1. To be perfectly honest, I liked this way better than the method used in later versions of WINDOWS! Whichever system we are using, there must be some information and instruction behind the Icon to tell the computer what to do! (I mention this because I can recall one lady telephoning me to say that she had made the ICON in WINDOWS 3.1 and nothing happened when she clicked on it!)



The programme is installed somewhere within the computer - and we must know just where it is. Once we know the location, we can tell the computer where to go - and what to do when it gets there, to make the programme run. The programme and associated files are installed on the Hard Disc. I mention this, because much of the software that you buy today may already be installed for you, so you may not instantly know where to find a particular Programme and associated Files. I'll also tell you that if you have any old games, records, letters and so on in DOS, don't think that you now have to throw them away. You can still use them.

In making a short cut, it is essential not only to be able to find programmes and files, but also to RUN FILE. For general organisation of your Hard Disc, you should also know how to start and use a New Folder. A Folder may contain just one or a number of programmes that you'd like to keep together. For example, you may like to keep together all your Knitting Pattern Writers.

### USING DOS

In my previous article, I tried to give you some idea of how DOS works and many of you will be familiar with it. Let me men-

tion that it's perfectly all right for you to continue to use DOS on your WINDOWS computer. There are two ways to do this:-

- ① Moving up from START, select PROGRAMMES and then the MSDOS PROMPT from the next selection.
- ② Move to SHUT DOWN and you will be given the choice of immediate re-start in MSDOS. At the DOS Prompt, (c:\) enter MD followed by a **name** - that is, choose any name such as KNITTING.

Enter **CD name**  
Place your disc in the Drive and Enter **a:**  
Type and enter **COPY \*.\* \***  
Enter **c:**

If you have installed on your Hard Disc in the latter way then:-  
Type and enter **EXIT** and your WINDOWS Desktop will appear. So far so good and I think that this is the easiest way and your favourite programme is safely in WINDOWS.

### USING WINDOWS

Again you need a folder to hold your particular Programme so:-  
■ Double Click on MY COMPUTER and choose Drive C. Clicking on this will show a number of ICONS.  
■ From the selection, choose FILE and then NEW. Whilst still on FILE, select RENAME (see above).



☐ In the small box containing NEW FOLDER, type in a new name - for example LETTERS. (You can, if you wish make folders within folders.)  
☐ Now select the floppy drive and click to open.  
☐ From EDIT, select COPY when you will have the choice of which files to COPY. If there is just one file then click on it. If there's more than one then hold down CTRL. If you want to copy a number of files, then choose SELECT ALL.  
☐ Click on COPY.

Now select your C Drive by moving down the small arrow. Type in the address c:\LETTERS. From EDIT, select PASTE and the job is done. (I still prefer DOS for this!)

## MAKING YOUR SHORT CUT

As a matter of example, I'm going to assume that you have KNITTING PATTERN WRITER installed on your computer. I'll use this for my examples, but the principles are just the same whatever you do.

☐ Use WINDOW EXPLORER to find the Folder you need. (If you do not know which Folder then use FIND.)

☐ Click on this with the LEFT button to Select.

☐ Click with the RIGHT button to bring up a new Box.

☐ From this box, select OPEN which will then display a number of Icons.

☐ The RUN file will be KT or KTLAS.

☐ Click on the one you want then choose CREATE SHORT CUT.

➤ A Short Cut Icon will appear so, holding down the LEFT button, drag this out of the box on to the desktop.

## CHANGING THE NAME & ICON

☐ Click the ICON on the desktop with the RIGHT button and select RENAME, then type in,

say, KNITTING PATTERN WRITER. Close the box.

☐ Click the ICON again with the LEFT button and choose the PROGRAM TAB of the box that appears.

☐ Choose CHANGE ICON and a choice of Icons will appear.

☐ Click on the one you like with the LEFT button.

➤ Close the box and the job is done. The next time you want to use your programme, just double click on it with LEFT button.

There are obviously many other things that you can do and your manual will guide you through. It would be rather difficult to do this in small articles and I've purposely kept this article short so that I don't confuse you. If any of you would like to ask about simple things, it might be possible to collect them together in special articles. I've always wanted to be an "Agony Aunt"!

## KNITTING TIP

I read the letter from Sylvia Tipler and thank Sylvia for her nice comments. She had problems knitting hand spun wool in larger sizes, thought about it and, no doubt, experimented. That's something I highly recommend and always suggest that you try yourself!

This reminded me of one of my earlier articles in *To & Fro*. I was discussing various stitches and pointed out that tuck stitches could be used to add width to knitted fabric. So, if your size is just over the number of needles available, I suggest that you try using Card 1 and knit in tuck stitch instead of stocking stitch. You'll probably need a little more yarn, but you'll also be warmer! Thanks, Sylvia for reminding us.

I hope that I've not confused you too much this month. If computers are definitely not for you, you'll be pleased to know that I'll be back to knitting for a few more issues. ■

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# Classwise

## The second time around - Hems

This month, **Beryl Jarvis** takes another look at hems. The samples will be of special interest to those knitters who have mastered the basics and want to move on to something more interesting.

**T**he secret of good looking hems is tension. Before you start the garment, play about with the tension dial and the yarn you are going to use. First of all, decide on the tension that will be used for the main part of the garment; this will be your main tension. Once you know your main tension, knit samples of hems that you think might be suitable. It's a good idea to knit samples of these hems and keep them, together with the notes, to build up your own reference library.

### SCALLOP HEMS (SAMPLE 1)

Using waste yarn cast on, using any quick method, with all required needles in the working position. Please refer to my last article, if necessary. If you are just doing a sample, a width of forty stitches will be sufficient.

□ Knit several rows with waste yarn and one row with a nylon cord.

□ Reduce the tension, by at least one whole number tighter than the main tension then thread in main yarn and knit eight rows.

□ Set machine to hold needles in holding position and not to knit them back. Move every tenth needle into holding position, knit a further four rows.

□ Release the hold setting, change to a tension three whole numbers looser than the main

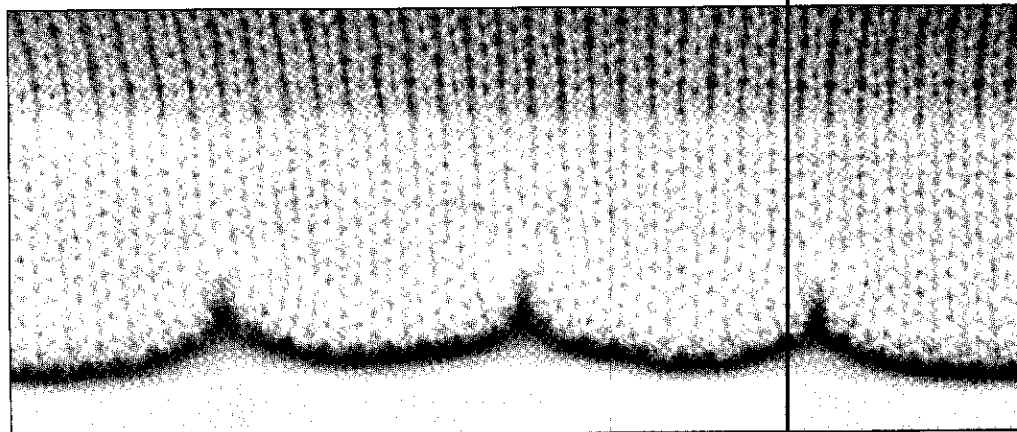
tension and knit one loose row.

□ Change back to the tension used before the loose row and move the same needles as before to holding position. Set machine to hold the needles and not knit them back. Knit four rows, then release the hold setting and knit eight rows.

□ Pick up the first row of main yarn loops from above the nylon cord.

□ Change to a tension one whole number looser than the main tension and knit one row before continuing the knitting.

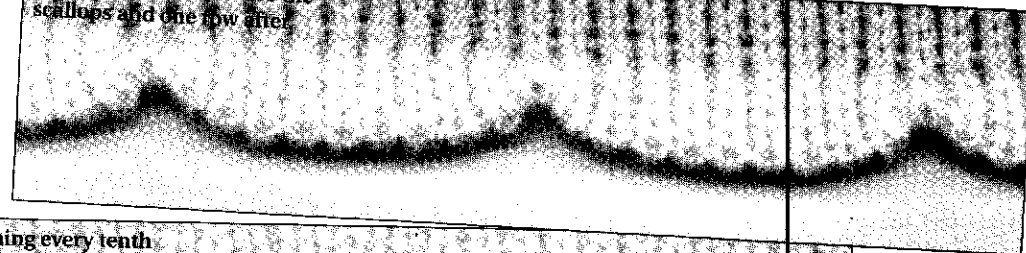
The scallops are made by the needles pushed to holding position for four rows, thus creating tuck loops near the fold of the hem. Why not play about with this idea? Below are a few suggestions:



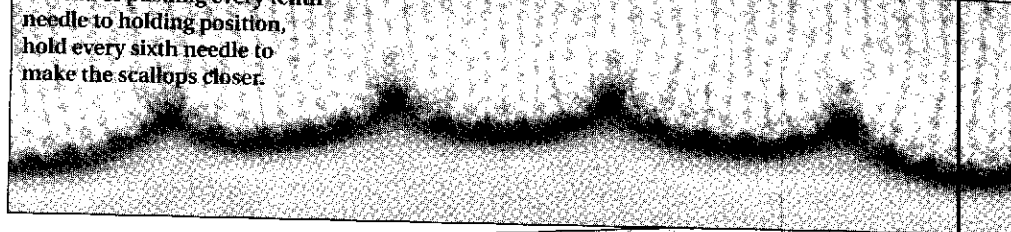
### YOU MAY LIKE TO KNOW...

*This scallop hem comes from my Info Sheet 2.9 Scallop Hems. It also gives instructions for another hem where the scallops are formed by knitting extra rows over some of the stitches just above a small hem.*

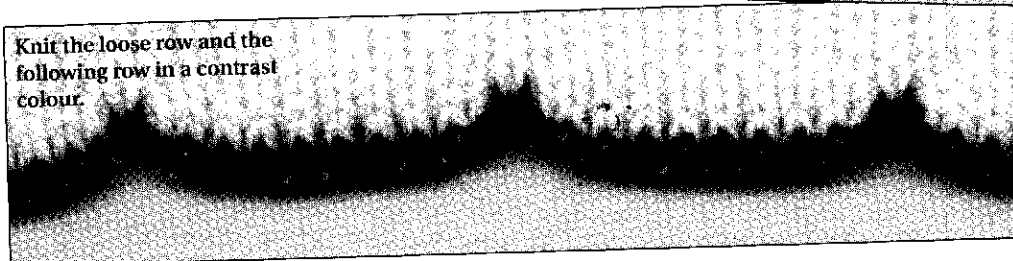
Knit only one row before the scallops and one row after.



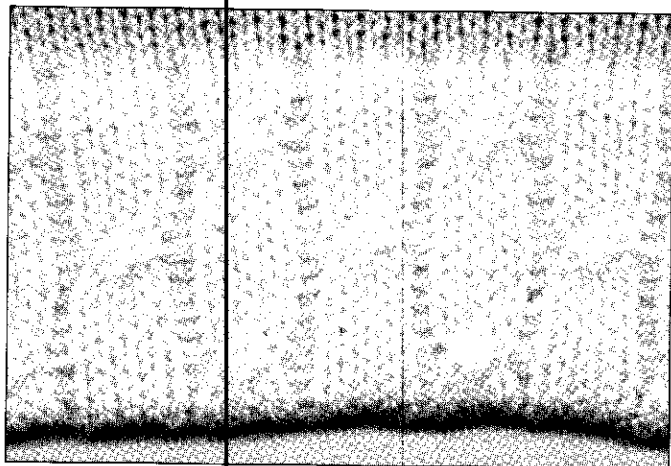
Instead of pushing every tenth needle to holding position, hold every sixth needle to make the scallops closer.



Knit the loose row and the following row in a contrast colour.



*I'm sure that you can come up with your own ideas, but do make sure you attach a note to your samples showing how you made them.*

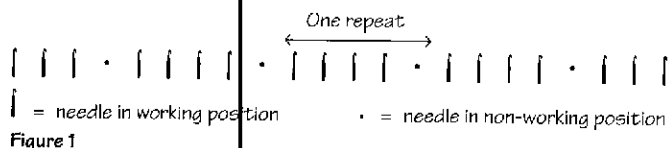


### CABLE HEM (SAMPLE 5)

This is a super variation on a mock rib. If you have not yet bought a ribber attachment, it will give a really professional finish to your garment. Even when you have a ribber, it sometimes makes a change to start a garment with something other than a ribbed welt!

Set up the needles as shown in **Fig. 1** with four needles in work and one in the non working position across the width of knitting. When working on a garment rather than a sample, have three working needles at each end, as the diagram shows.

- ☐ Using two double (two-prong) transfer tools, cable alternate groups of four needles, always first moving the right hand stitches over to the left.
- ☐ Knit six rows and then cable the other groups of four needles in the same direction.
- ☐ Knit six rows and cable the first groups again, still in the same direction.
- ☐ Knit four rows and pick up the hem, taking care to put a loop on to the empty needles.
- ☐ Change to a tension one whole number looser than the main tension and knit one row before continuing with the knitting.



When you join the pieces, one stitch will be taken into the seam, leaving the other two stitches to match up with two from the other side. This will produce a really neat join. You may find it easier to first cast on with waste yarn over all of the needles. After knitting a few rows, transfer the stitches to the set up shown in the diagram. After knitting several rows in waste yarn, knit one row with a nylon cord.

- ☐ Reduce the tension to one whole number tighter than the main tension, thread in main yarn and knit 20 rows. Change to a tension three whole numbers looser than the main tension and knit one row. Change to the main tension and knit four rows.

Again, why not try your own variations to the cable hem. This cable hem comes from my Info Sheet 2.6 Cable Hem. Another interesting single bed hem is included on my Info Sheet 2.7 Flat Picked Up Hems. It does involve hand tooling, but the finished result is worth the time taken.

The first time round, the class usually only has time to try the sample I've given them. However, it's always rewarding when some of the students take it further and bring in interesting samples. I always encourage the improvers to think about the task, then use their ideas and create their own single bed hems. ■



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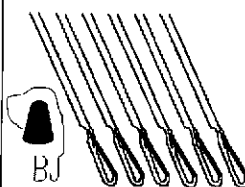
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# Look at Life

## Knitting with beads

Before **Joan Lafferty** writes an article, she usually thinks back over whatever she's knitted in the last month or two. This time, she was completely stumped, until she had a telephone call from one of her old students.

I haven't been completely idle this month, nor doing all those unnecessary things like housework, cooking, gardening or visiting friends. No, I've been knitting all right - but making items for the Bazaar for my local children's charity. I've mentioned before that I make a lot of small, knitted toys for my Market Stall. Not only can I use up small

ago, I "invented" an elephant - or to be exact two elephants. (All my toys are my own invention, although I confess to looking at books then "doing my own thing".) At that time, I had two large French windows and my husband decreed that the window cleaner should come in and clean the insides. Needless to say, my little dolls were littering the coffee table

she asked me if I would knit the sleeves for her so that she could wear the garment at Christmas. It was knitted in a green yarn with a silvery thread running through it and I have to say it was very pretty!

I'm never one to pass up a challenge, so I agreed to look at it. She duly delivered it on the day before her move, which was a couple of weeks ago. So far, I

front and can measure them. However, since I have to follow a written pattern rather than work with the Knit Leader, it would be much easier just to "highlight" the appropriate stitches on the pattern.

You may be asking why I don't draw it out on the Knit Leader? This is because it is a set-in sleeve and I don't have any details as to the size of the "head"

"Do you want a girl elephant, or a boy elephant?", I asked. He looked me straight in the eye with a funny expression

amounts of yarn, I also don't charge a lot so it makes these small things popular in this day and age. Best of all, the Grandmothers fall for them!

### NOAH'S ARK

So, I decided that I would make a lot for the Bazaar - dolls and teddies; the odd penguin; a jester, pig and chicken; my (locally famous) bride, groom and vicar; boy and girl elephants; a policeman, a fireman and a postman and four "baby dolls" in red, yellow, green and mauve. None of these is more than about four inches high (10 cm if you are fussy). All but three sold, while a basket of beautifully hand knitted dolls, all about 18" high and costing quite a lot, did not!

### KNOW YOUR MARKET

I am not knocking the excellent work, but it really is a matter of knowing your market. I pass this on as a tip to any of you contemplating knitting for charity. The other tip is to stuff them really well. My yard stick is to stuff them to what appears to be capacity, then add a bit more, pushing the stuffing into the "corners" very carefully. The end of the latch hook makes an excellent "pusher" for this purpose.

### WHEN I'M CLEANING WINDOWS!

I'll now tell you one of my "stories" that I've told before, but I live in hope that we may have some new readers! Several years

and the man took a considerable interest. In fact, he would often return to buy a doll for one of the members of his family. One day, he happened to ask me what I had been knitting lately.

- "Elephants", I said.

He considered for a moment, then asked if I would save one for his next visit.

- "Do you want a boy elephant, or a girl elephant?", I asked.

He looked me straight in the eye with a funny expression on his face.

- "How do you tell the difference?", he asked suspiciously.

- "Well, the girls wear skirts and the boys wear trousers", I said innocently. (Well, you would, wouldn't you?)

This tale has brought us a long way from my *Knitting With Beads* title, hasn't it?

I had a telephone call from a lady I have known for over twenty years. (I remember that she bought a knitting machine and I taught her the basics.) She told me she was about to move house and had knitted the front and back of a jumper, but the sleeves required a sort of smocking with beads. Since she thought it unlikely that she would even unpack her machine in the foreseeable future, let alone do any knitting,

have not bothered her with questions - because I imagine she has her hands full at the moment, without thinking about sleeves... and I do have a lot of questions!

### SNAG BAG

First of all, I can't remember what machine she uses. Every machine knits at a different tension, but if hers happens to be a Brother, I may get away with the same tension that she used. Although there were lots of bits and pieces in the bag, there was no tension piece - tsk, tsk!

The pattern had been reproduced on a Gestetner machine with an artist's impression of the finished garment drawn on the front. It was an attractive drawing, but not particularly clear as to the actual knitting. I can only guess that she bought it at one of the exhibitions, having seen the original on the stand. It would be a great help to me to have seen the finished item.

The next snag was that she had not told me the size she was knitting. I know I have the back and

of the sleeve. Again, I might work it out from the knitted armhole, but what a fiddle. Having read my title "knitting with beads", I daresay some knitters have decided this is not for

them. Believe me, the bead knitting is a doddle compared with the problems I have detailed above!

### APPLYING THE BEADS

First of all, you need the right beads. These can be bought from most of the big Mail Order suppliers, if your local stockist doesn't have them - or if you have no local shop!

To apply them, you need a small hook - the old, fine steel crochet hooks are ideal. Alternatively, B Hague & Co sells a Bead Transfer Tool especially made for the job. You'll find details in Trading Post. The pattern can be taken from any Fair Isle illustration - the simpler the better, of course!

Finally, all you have to do is thread the bead on the hook, take the stitch off the needle, slip the bead over the stitch and keep on knitting.

I have been asked if the bead appears on the back of the work, since that is that side facing us as we knit. Sometimes it does, but it soon works its way to the front. You know how a knot in the yarn does this when you don't want it to? It's the same principle!

### PUNCHCARDS OR ELECTRONICS

The pattern I was being asked to follow wasn't as simple as that. It involved punching a card, with only a few stitches left "un-punched" in long straight rows. My colleague had punched the card, but the pattern said to punch two cards. Now my problem was should I put it all on the mylar sheet for

ly if I'm following someone else's design. So, I had a word with a friend - in this case Frank Dineen's wife, Janet. She spotted what I had missed - the beads were at the bottom of a "ladder" of slipped stitches. Of course... it was this that gave the ruched effect!

My friend had included a sample she had tried, but the tension was so small I had missed the "slipping" in the "ruching". Two heads are definitely better than one! I wonder if you've already formed the opinion that I'm not too keen on this exercise? I think I shall carry it through, because pride will not let me admit defeat!

my electronic machine (not much problem there), or get out my punchcard machine that's lurking in a cupboard just now?

Unless my friend had the other punchcard, I'd need to punch a second one. Could I ask her to look for one punchcard in the chaos of moving? (Thinking about it, perhaps her moves aren't as chaotic as mine!) If I'm going to tackle

### WHO NEEDS A WARM-UP MAN?

How did it happen that I was able to ask Janet Dineen for advice? Because Frank and I were to talk at a Knitting Club. Frank had been asked to bring some of his old machines to show and I was to be his "warm up man" - my designation I hasten to add, not the club leader's! In fact, I chose to talk about the History of

Knitting, which went back even before the old machines.

We were made very welcome and it's always most enjoyable to visit knitting clubs. If Janet hadn't been to hand to chat about my bead knitting, I might have asked members of the club or, of course, my own club members. However, our meeting was not for three weeks and I really must make up my mind what I am to do. Whatever I decide, I think I've given you a very good reason for joining a Club - "It's good to talk!" ■

### TWO HEADS ARE BETTER THAN ONE

I must confess that I did not understand the written pattern for the sleeves at first. I do like to see what I am to knit, especial-

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**C**ould you spare an hour or two to knit a little Teddy? Doctors who treat children in Third World countries are asking for them because they have found that children who have their own Teddies to cuddle in their cots get better quicker than those who don't have one. Each child keeps their own Teddy and can take it home, so Doctors need a constant supply.

We've given instructions for a **simple Teddy**. They are very easy to make and can be stuffed either with Kapok or proper toy stuffing. If you can make a little bag for your Teddy, that would be most welcome. However, it doesn't matter, as the Teddies are the most important item!

If you can knit and sew up a Teddy, but cannot stuff and finish it, your knitting would still be appreciated. A team of volunteers can stuff Teddies. For more information, please telephone **Doris Elliott** on 0191-286 1569 or **Mary Buckle** on 0191-273 3271.

Mary is a member of Doris' class and works for **MMN (Medical Missionary News)**. The Teddies are sent out through the organisation. She tells us that although MMN can no longer accept gifts of second-hand clothing, the receipt of baby layettes is particularly welcomed, as maternity units in many mission stations can use large quantities of them. A layette comprises a knitted blanket approximately one metre square, a baby vest, a pair of booties, a nappy, three nappy pins and a piece of soap. If these are placed in a plastic bag and sealed down, they are in a very convenient state for onward delivery to the missionaries.

Old sewing machines in any condition can also be accepted. **Frank Heath-Coleman** of Plymstock services, modifies and even re-builds machines and if a machine is beyond repair, it can be used for spare parts - and possibly make two machines serviceable. Stamps (still attached to paper), spectacles, scarves, pots and pans, soap and many other items are also needed. So, with Spring Cleaning just around the corner, you might like to put



This photograph shows women and their children at a conference in Lubumbashi with their gifts of teddies, sent by MMN.

items you no longer require to further good use! We have two addresses for you:-

Correspondence for MMN should be sent to:-

Mr Norman Lane  
11 Roundwood Grove  
Hutton Mount  
BRENTWOOD  
Essex CM13 2NE

Send goods for MMN to:-

Norman Taps & Dies  
1 Victory Close  
Fulmar  
Wickford Business Park  
WICKFORD, Essex S11 8YW

If you live in the Newcastle area and would like to hand in your Teddy personally, you would be most welcome at:-

West End Leisure  
& Learning  
Stephenson Building  
Elswick Road  
NEWCASTLE-UPON-TYNE  
Tel:- 0191-273 3271



**M.B.** When knitting garments, please use as little white yarn as possible - white is the colour of mourning in many African tribes.  
Thanks - Ed

Calling all knitters!



# YEDDY BEAR...

## General Information

### PATTERN RATING

\* Easy to knit.

### MACHINES

This pattern is suitable for standard gauge machines.

*Using a different gauge will produce a smaller or larger Teddy and require more or less yarn.*

### MATERIALS

**Any 4-ply Yarn.** (Yarn Guide No.11.)

**Small amounts in:-**

**Teddy Colour** (we used White)

**Trouser Colour** (we used Royal or Emerald)

**Jumper Colour** (we used Peppermint with the Emerald trousers and Emerald with the Royal trousers)

**Scarf Colour** (we used the same colour as the trousers)  
We embroidered the features in Black.

You will also need a small amount of stuffing (see Note at end.

### MEASUREMENTS

Our finished Teddies are 23 cm, 9 in tall.

### TENSION

*There's no need to knit a tension swatch!*

Use the tension dial setting given in the instructions.

### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 43.

### BODY & LEGS

Push 20 Ns at left of Centre 0 to WP.

\* Using Teddy Colour, cast on by hand (e-wrap). Set RC at 000. Using Tension 7, K 6 rows. Change to Trouser Colour and K 30 rows \*.

Push Ns to HP and set carriage so they do not knit.

Push 20 Ns at right of Centre 0 to WP. Work from \* to \*.

Push Ns from HP to UWP and set carriage to knit across all Ns. Using Trouser Colour, K 16 rows. Change to Jumper Colour and K 26 rows.

Change to Teddy Colour and K 26 rows for the Head. Using Tension 10, K 1 row and cast off.

### ARMS (KNIT 2)

Push 20 Ns to WP. Using Jumper Colour, cast on by hand (e-wrap). Set RC at 000. Using Tension 7, K 20 rows. Change to Teddy Colour and K 6 rows. Using WY, K a few rows and release from machine. Push 10 Ns to WP. With P side facing, replace 2 sts from last row worked in main yarn on to each N. K 1 row then break off yarn leaving an end. Thread end through loops of last row and remove sts from machine.

### SCARF

Push 60 Ns to WP. Using Scarf Colour, cast on by hand (e-wrap). Set RC at 000. Using Tension 7, K 6 rows. Using Tension 10, K 1 row and cast off.

### TO MAKE UP

We suggest that you stuff the Teddy firmly and neatly as you work. You'll probably find it easier than making up the toy, then trying to stuff it from head to toe.

Join the seam around the foot, then the leg seams and stuff. Join the back seam to form the body and stuff.

Join the head seam and stuff. Once the head is finished, sew a few small stitches diagonally across each top corner to form the ears. Run a thread around the join between the jumper and head and pull in slightly for the neck. Embroider features.

Join the arm seams and stuff, then sew across the top of the arms and attach arms to body. Sew scarf to back of neck and tie at the front. ■

I telephoned Norman Lane to ask his permission to use the photograph shown opposite. He very kindly agreed and has written to tell us a little more about the work of MMN. As Norman reminds us, many of these children have probably never had a toy in their lives, so each one that we can knit will bring immeasurable happiness.

*June*

Dear Anne,

It was so nice having the opportunity of chatting with you on the telephone about the knitted teddy bears and we hope that the enclosed magazines are the ones that you are looking for and that you will be able to copy that photograph satisfactorily.

It is of interest to us that now we have sent out about 5,000 of these knitted toys we are getting back letters from Central Africa telling us of the way in which they have been used and in particular that little children who have probably never had a toy in their lives, when they go to hospital are given one of these and they cuddle it in bed. One result that the nurses tell us is that these children are now getting better quicker because they are so happy with their toy.

We are regularly sending out layettes to the same mission hospitals and once again they are

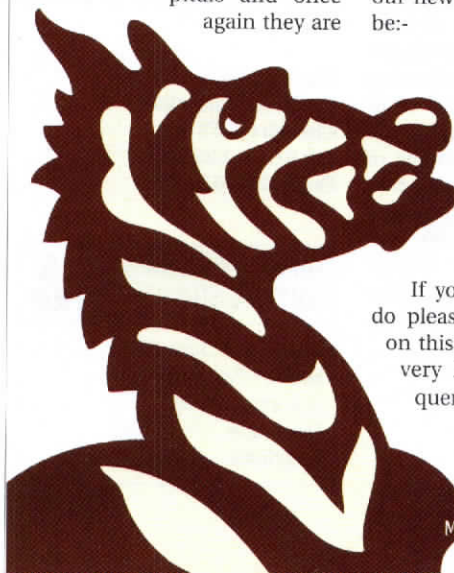
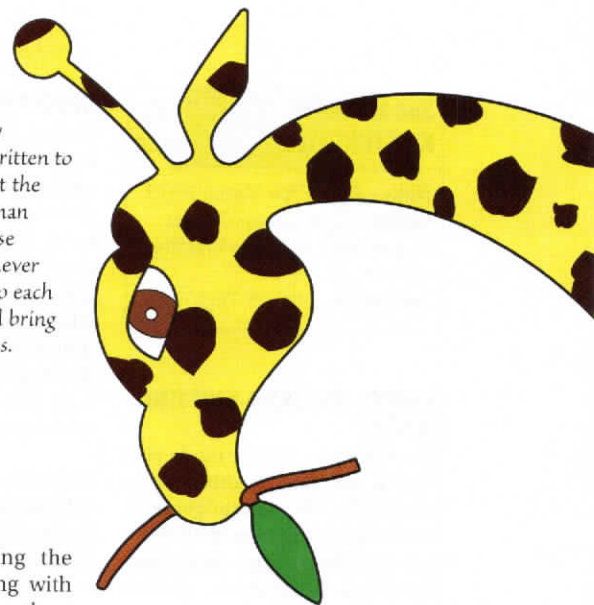
given to the young mothers when they come into hospital for the delivery of their babies. So many of them have nothing prepared for the baby, partly because they have no finance to do so but partly because they believe that if they were to prepare for the coming of their baby the evil spirits could cause trouble. Can you imagine their joy when they are given a layette and you can be sure that they will be used until they literally drop off the baby.

As I mentioned to you we are hoping to move into new premises as from 7th January and our new address will be:-

1 Victory Close  
Fulmar  
Wickford Business Park  
Wickford  
Essex S11 8YW  
☎ 01268-765266.

If you do have any queries do please contact Bryan Bland on this number and he will be very happy to answer your queries.

Very sincerely  
N.H. Lane



## Knitting Instructions

### NOTES

- We used knit side of knitting as right side of Teddy.
- When casting on all pieces, we suggest that you leave a suitable length of yarn to use for making up.



# Club Circuit

## Outings & Speakers

### 2nd MACHINE KNITTING LIVE!

**6 MAR**

**Date** - 6th - 7th March 1999.  
**Venue** - Summerbee School.  
**Organiser** - Machine Knitting Monthly.  
**Telephone** - 01628-783080.

### NADINE HOLLAND KNITTING CENTRE

We offer clubs a tailor made visit during the day, evening or at weekends by arrangement. Workshops or demos available - you can choose your own topic. Machines, accessories, quality yarns, patterns, plenty of friendly help and advice from our team. Machine servicing and repairs. Attractive shop and classrooms - a knitter's paradise. Mail order service and credit cards accepted. We open on Sundays from 10am - 4pm and Thursday and Friday until 7pm. We are agents for DesignaKnit - the computer software program for all your knitwear design. Probably the best in the North West. Contact Nadine.

**27 Beechwood Drive**  
**Thornton Cleveleys**  
**Blackpool**  
**Lancashire FY5 5EJ**  
**Tel/Fax: 01253-853481**

### DRUMMOND WOOLS

Club Secretaries and organisers - are you planning or having a club outing? Then why not visit David and the rest of his team at Drummond Wools? You will be welcomed with a glass of wine and then left to browse at leisure through our knitting and sewing departments. Demonstrations of your choice are available and you can also take advantage of our special club discounts that will enable you to get just that little bit extra. So, why not telephone us now for further details and information. Our staff are always pleased to help you.

**79-81 Haymarket Terrace**  
**Edinburgh EH12 5HD**  
**Tel: 0131-313 1002**  
**Fax: 0131-313 1004**

### UPPINGHAM YARNS

This is an Aladdin's cave warehouse of quality yarns and accessories. We have ample parking and we are near to the town centre in beautiful countryside. We are easy to find, between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn. All of our yarn is thoroughly tested before we sell it to you at low, low prices, as advertised.

**North Street East**  
**Uppingham**  
**Rutland LE15 9QL**  
**Tel: 01572-823747**

### 8th NORTH WEST KNITTING EXHIBITION

**18 FEB**

**Date** - 18th - 21st February 1999.  
**Venue** - G-Mex Centre, Manchester.  
**Organiser** - Nationwide Exhibitions.  
**Telephone** - 0117-907 1000.

### METROPOLITAN

Come and visit us and take advantage of a lecture and/or a demonstration or else just browse through our yarns, books and accessories in the relaxed, friendly atmosphere. Refreshments are available and there is also much to occupy the non-knitter in the Craft Units, while you enjoy all the pleasures of machine knitting. Please contact us for more details or to arrange a visit.

**The Pinfold**  
**Poole, Nr Nantwich**  
**Cheshire CW5 6AL**  
**Tel: 01270-628414**  
**Fax: 01270-610038**

### 3rd CRANBROOK KNITTING SHOW

**5 JUN**

**Date** - 5th June 1999.  
**Venue** - Angley School, Cranbrook, Kent.  
**Organiser** - Ann Paine.  
**Telephone** - 01580-879316.

### NOTTINGHAM M/K SHOW

**18 APR**

**Date** - 18th April 1999.  
**Venue** - Harvey Haddon Sports Centre, Nottingham.  
**Organiser** - Alan Hunt.  
**Telephone** - 0115-922 3654.

### NATIONWIDE EXHIBITIONS

- The 15th Southern Knitting and Needlecraft Exhibition, Royal Bath & West Showground, Somerset, 22nd - 25th April.
- The 16th National Knitting & Needlecraft Exhibition, NEC, Birmingham, 7th - 10th October 1999.

Superb shows covering all aspects of knitting and needlecraft. Lots of attractions including talks, demonstrations, workshops and fashion shows. Always a great day out and well worth a visit.

**PO Box 20**  
**Fishponds**  
**Bristol BS16 5QU**  
**Tel: 0117-907 1000**  
**Fax: 0117-907 1001**

### RIVERSIDE SPINNING

We will come to you, at your convenience, at a time to suit you and your members. Enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more. It's great fun, interesting and informative. We will bring our yarns, designs and garments and with you we can create a mini-fashion show. Book now by 'phone. We cover the whole country.

**Dockfield Terrace**  
**Shipley, West Yorks BD17 7AW**  
**Tel: 01274-596875**

### 11th MACHINE KNITTING EXHIBITION

**24 JUL**

**Date** - 24th July 1999.  
**Venue** - Chepstow Leisure Centre, Chepstow, Gwent.  
**Organiser** - Alice Wilmshurst.  
**Telephone** - 01594-562161.

### FLIMWELL KNITTING CENTRE

Come and see our large range of knitting machines, thousands of cones of yarn, accessories and books. There is ample parking, refreshments are available and a demonstration can be provided if your club has booked in advance. We are in beautiful country surroundings with a mini-museum of domestic knitting machines and are easy to find - just off the A21 on B2087, midway between Tunbridge Wells and Hastings. Please telephone for details.

**Hollands Farmhouse**  
**High Street, Flimwell**  
**Wadhurst, Sussex TN5 7PF**  
**Tel: 01580-879316**

### 15th SOUTHERN KNITTING/NEEDLECRAFT EXHIBITION

**22 APR**

**Date** - 22nd - 25th April 1999.  
**Venue** - Royal Bath & West Showground, Shepton Mallet.  
**Organiser** - Nationwide Exhibitions.  
**Telephone** - 0117-907 1000.

## CLUB SPEAKERS

### BERYL JARVIS

Have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have. Other topics covered include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. My workshops can always be geared to your club members' specific requirements.

**90 Asfordby Road**  
**Melton Mowbray**  
**Leicestershire LE13 0HR**  
**Tel: 01664-850418**  
**E-mail: berylj@foobar.co.uk**

## 11th MACHINE KNITTING EXHIBITION

24  
JUL

**Date** - 24th July 1999.  
**Venue** - Chepstow Leisure  
Centre, Chepstow, Gwent.  
**Organiser** - Alice Wilmsheurst  
**Telephone** - 01594-562161.

## FORGE CRAFT CREATIONS

Two talks for the price of one! "Swiss Darned Embroidery" - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All swatches and needles provided. "Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in designing made to measure knitwear. A simple and effective way to produce many different styles to suit individual measurements. A fun packed two hours whether you are interested in machine knitting, hand knitting or embroidery. Any reasonable distance considered.

Sylvia Wynn  
The Old Smithy  
Pirton, Worcester WR8 9EJ  
Tel: 01905-820482

## ANGELA CORYN

A newcomer to the "club circuit", Angela brings refreshing ideas along with a wide selection of her original garments. Discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns.

Angela Coryn Knitwear  
Tangles, Little Bull Lane  
Waltham Chase, Southampton  
Hampshire SO32 2LT  
Tel: 01489-892041

## MACHINE KNITTING SUMMER SHOW 1999

17  
JUL

**Date** - 17th July 1999  
**Venue** - John Ruskin College,  
Seledon Park Road, Croydon.  
**Organiser** - Anne Kent.  
**Telephone** - 01342-313562.

## MAGGIE ANDREWS

Interesting, informative and enjoyable talks, workshops and demonstrations, with lots of samples and garments. A dozen subjects to choose from including:- Knitted Patchwork with no sewing using any pattern you already have; Easy Embroidery on knitwear (teach-in), everyone takes part, materials provided free; Super Sweaters and T-shirts that children love and will willingly wear, 3-D effects and surface decoration; Skirts for all seasons and all sizes, knit successful skirts to fit (advice on ease, shape and style; Knitting for the Four Seasons, all or just the current season, suitable styles and yarns. Books and patterns for sale. 60 mile radius. Please send a stamped addressed envelope for details.

79 Hookfield  
Harlow  
Essex CM18 6QQ  
Tel: 01279-422994

## MACHINE KNITTING C/O GROUP KNITTER'S BONANZA

20  
MAR

**Date** - 20th March 1999 -  
10.00 am to 4.00 pm  
**Venue** - Dunston Activity  
Centre, Dunston, Gateshead.  
**Organiser** - Marian Wheaton.  
**Telephone** - 0191-273 9548.

## RIVERSIDE SPINNING

We will come to you, at your convenience, at a time to suit you and your members. Enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more. It's great fun, interesting and informative. We will bring our yarns, designs and garments and with you we can create a mini-fashion show. Book now by 'phone. We cover the whole country.

Dockfield Terrace  
Shipley  
West Yorkshire BD17 7AW  
Tel: 01274-596875 ■

# PATTERN INFORMATION

## ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

**alt** = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **fol** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1, MT-2, MT-3** = one, two, three full sizes tighter than main tension; **MT+1, MT+2, MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **pat** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

## YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

### 1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s.

### 4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s.

### 7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

### 10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

### 13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

### 16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s.

### 19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s.

# CLUBLINE DIRECTORY

To: The Editor, Machine Knitting Monthly,  
PO Box 1479, Maidenhead, Berkshire SL6 8YX

Please enter our Club in the Clubline Directory ☐  
Please change our Club's entry to the following ☐

Organiser's name

Organiser's telephone number

Name of club

Organiser's postal address

Town

County

Postcode

Full address of club meetings

Town

County

Postcode

Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine

Please use plain paper for your order if you prefer not to cut your magazine





# Knitter's Browse

## A momentary lapse of reason

Whilst sitting in a chair in the evening, **Frank Dineen** is inclined to doze off. It's not entirely un-constructive, because his mind wanders over matters that it hasn't time to consider when he's wide awake!

**I**s it the time of the year and the inclination to hibernate? Whatever the reason, I find myself inclined to doze off in the evening. My mind wanders over matters that it does not have time to consider when I am fully awake and busy.

Recently, I was thinking about William Lee and the invention of the knitting machine. Why did he invent it, I wondered and from whence came the drive to see the project through? In order to arrive at an answer, you need not only to consider the religious and political atmosphere of the peri-

od, but also the part of the country where he lived and was educated.

I find it interesting to look at a map of England and think about it in terms of religion. Generally speaking, the western side of the country was conformist and the eastern side was non-conformist. It's my belief that William Lee was of the Puritan persuasion. Attending Cambridge University rather than Oxford also points to that. Oxford was the seat of loyalty and conformism and Cambridge was the seat of science, sedition and

non-conformism. This perhaps goes a long way to explaining something that has always puzzled me - Lee's wife took in knitting! I believe that William came from a moneyed background and presumably had a wealthy patron, or how else would he have been able to petition The Queen? Such behaviour would have been socially inept to say the least!

Puritanism and "the work ethic" have gone hand-in-hand right from the early days and this would also serve to explain why William Lee thought his invention might have a future in France. Although most people are largely ignorant of French history, most will have heard of Henri IV. He was the man who not only said, "Paris is worth a Mass" but also the king who led the Huguenot faction before adopting Catholicism, in order to inherit the French throne in 1589.

This was the very same year that William Lee invented his machine. William could have been assured of a ready welcome from the Huguenots and a rapid introduction to His Majesty. Who knows... perhaps if Henry had not been assassinated in 1610, the development of William Lee's invention may have taken a totally different road?

On the subject of the knitting frame, I'm sure you know that it was used primarily to knit worsted hose, but was later adapted to knit silk. In 1730, it was modified yet again to knit cotton. The yarn that was used was imported from India and was so fine that it needed to be plied four or five fold to give sufficient strength to resist the stress of the frame. It was not long before large quantities of raw cotton began to be imported and this inevitably produced problems.

I read that the spinners of Nottingham had been used to handling long-stapled wools and consequently found it difficult to adapt. West Country spinners had no difficulty at all, because they were brought up on short-staple wool. This not only gave the knitters of Tewkesbury something of an advantage over those in Nottingham, but West Country spinners could also spin a thicker yarn that could be used two ply. Fascinating, ain't it? Do you know, I've woken up now. Must have been you lot snoring. Wakey, wakey! (Who else remembers the Billy Cotton Bandshow?)

**S**eriously now, I read Anne's piece in the last issue about copyright with great interest and I have also been asked, by a designer friend, to say a few words on the subject of theft. Now, you wouldn't dream of shoplifting would you? As law abiding citizens - and who else would be reading this article - do you know that it is against the law to photocopy a pattern? I ask this in all seriousness, because in a conversation the other day I was reminded of something that I witnessed at Alice Wilmslow's knitting show in Chepstow a couple of years back.

Two ladies stood in front of a designer's stall, openly discussing how many patterns they were going to purchase and how many photocopies they were going to make for the club. This is not hearsay - I was there! The designer has now decided that she will not be attending any more shows, because she has had enough - and who can blame her?

Let's be fair, a labourer is worthy of his hire and I can tell you that being self-employed was no bed of roses. I was a lot better off working for an employer than

MACHINE KNITTING CLUB ORGANISATION GROUP PRESENT

## KNITTERS BONANZA

on **Saturday 20th March 1999**

10.00 am - 4.00 pm

in **The Dunston Activity Centre**

Elison Road, Dunston, Gateshead NE11 9SS

Opposite Dunston Railway Station, half mile from Metro Centre

Disabled car parking and facilities available.

Café and licensed bar open all day

**ADMISSION TICKETS £1.50**

(ONE FREE TICKET WITH EVERY 10 PRE-BOOKED)

from Marian Wheaton - Tel: 0191-273 9548 or by post to:-

42 Greywood Avenue, Fenham, Newcastle upon Tyne NE4 9PA

Cheques should be made payable to Marian Wheaton (C.O.G.).

Tickets also available from the Yarn Market, Ravensworth Road,

Dunston on the first Wednesday and Saturday of each month.

**Demonstrations and talks throughout the day by Jane Hawkins and Kate Arklay**

### EXHIBITORS INCLUDE:-

- |                       |                     |                                |
|-----------------------|---------------------|--------------------------------|
| • Uppingham Yarns Ltd | • Woolley Soft Ware | • Maureen Coxon                |
| • Hague Linkers       | • Ann Brown         | • Jaquandra with Helen Appleby |
| • Jan Wright          | • Busy Bee Designs  | • Karen Diesner and            |
| • Riverside Spinners  | • Knit Mates        | • Machine Knitting Monthly     |
| • Jane Hawkins        | • Anne Kent         |                                |
| • Kate Arklay         | • Sean Carey        |                                |
| • In-Ex Steam Kits    | • Lindy Lou         |                                |

You wouldn't dream of shoplifting would you? As law abiding citizens - and who else would be reading this article - do you know that it is against the law to photocopy a pattern?

ever I was working for myself. It never ceased to amaze and annoy me just how many of my customers were convinced that I was close to becoming a millionaire simply because I owned a business. Actually, the bank owned it - lock, stock and barrel! Jan and I just did the hard work. Enough on that subject, but do keep it in mind. "Begone dull care!", as Richard III says in Hamlet.

Let's take this month's look at machines. You will remember some months ago my writing on the subject of the Swiss Knitter. There had been various different designs and makes carrying that title - officially, or in the case of the Vogue, un-officially. Well, I have finally run to earth an example of the last version to bear that title. It's the Newhome Swiss Knitter, made by Madag and marketed by Bramwell and it came courtesy of Mrs Wells of Southampton. So, all I lack now is an example of the later Vogue model that came with a yarn mast - as distinct from the early model that had the yarn feeding in from the left hand side of the machine. One will turn up eventually, I'm sure.

Our very latest acquisition is a spinning wheel. It's an upright, double band type, if that means anything to you "peasants"!

- "Ignore him dear. He doesn't know anything about the things himself."  
- "Really?"  
- "Really. He's just the same on weaving. Doesn't know his warps from his wefts."

- "Be quiet you two, or I shall send you back to Joan Lafferty."  
- There now, that's sorted you out!

Talking of our Joan, early in November Joan, Jan and myself did a combined talk to the members of the Southdown Knitting Club at Burgess Hill. It was a sort of history lesson - or do I mean hysterical?! It was a good laugh anyway and we all had a good time. I am leaving it to Joan to tell you about it in one of her articles, but thought I'd give you a "trailer".

In December, I shall be closer to home, talking to The Cosham Club. As I write, I don't yet know what I am going to talk about - but that's nothing new. I can perhaps turn up with some interesting machines and hope! So, a gentle word of warning to any club secretaries out there, consider inviting me to visit. To paraphrase the immortal words of Bette Davis in All about Eve, "Hold on to your seats, it's going to be a dodgy ride".

A final word - **The Guild** - all right, that's two words but I wish you weren't quite so pedantic. Membership at the middle of December has reached 500 and is rising at the rate of two per day. The Guild is becoming a major force in the future of the craft so don't delay, join now be part of that force. Let "The Force be with you", as they say. That's enough for another month and thank you for reading this far. It proves that masochism comes in all guises. If this was a ship I'd say, "God bless her and all who quail in her"! Happy knitting. ■

# Reader's Contribution

Dear Anne

I read with amusement the letter from Val Graveling in the Jul-Aug New Look issue. I too am a spinner, although I was spinning for several years before I took up machine knitting. Also, I have tried natural dyeing and spindle spinning - but found it made my arms ache holding the yarn at shoulder height. I feel Val has to be congratulated on being able to spin sufficiently fine for the yarn to be used on a knitting machine. It's something I haven't been able to achieve, as yet!

I enjoy knitting on my E6000 just as much as I enjoy spinning. I crochet the yarn I produce, while sitting in an armchair in the evenings. I do quite a lot of spinning demonstrations at local schools, fairs and the occasional stately home. I make my family laugh when I set off to one of these occasions. I say to them, "I'm off, time travelling now from the State-Of-The-Art technology on my E6000 plus DesignaKnit 6 to the middle ages technology of my humble spinning wheel".

By the way, Anne, I think that at this moment in time it was a wise decision to amalgamate the two magazines. However, my hope is that in the future **To & Fro** will again appear in its own right, as I feel that it has always been the magazine for Passap knitters. May I suggest that future patterns carry a conversion for Passap knitters? Some of us do not have the necessary experience to do this and it would help to keep the Passap name in people's minds.

Yours sincerely  
Joyce Smith  
Orpington, Kent

Thank you for your kind words, Joyce and I'm pleased that you enjoyed Val's letter so much. I'm happy to let you know that **Doris Coutts** is now our resident "Duomatic Expert". It's especially comforting for me to have such a long-standing **To & Fro** contributor take on this role. Her close friendship and working relationship with our other Passap expert on the island, **Andy Levick**, means that we'll be able to pass on a wealth of experience to help every Passap and Pfaff knitter. I'd be very pleased to receive any special requests for Passap topics to cover in future issues of the magazine - just drop me a line.

*Anne*

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# Cut & Sew

## It's the tops!

Last summer, **Debbie Kendall** realised that she had no tops to wear! A sleeveless top is very useful - either worn on its own, or under a jacket or matching cardigan during the autumn and winter.

I wrote this article during one of the hottest weeks we had last summer and realised, at the beginning of the hot spell that I had no sleeveless tops to wear. Not wanting to be indoors too much, I decided to make a couple of cut and sew tops.

Whenever you read this article, the weather will be changeable and unpredictable, but I find that a sleeveless top is very useful. Unlike a cotton T-shirt, it will last for years and is very useful at any time of the year, worn under a jacket or matching cardigan.

### YARN

To make this very easy top, first choose your yarn. I suggest that you don't use a four ply acrylic, but instead select something like **Bramwell's Hobby, Silky** or perhaps a **French crêpe**. Next, choose a stitch pattern, knit a tension swatch, press it and then proceed as follows:-

### MEASUREMENTS

Two main pieces are needed, one for the front and one for the back and they are knitted exactly the same. Take the following measurements:-

- ① Bust measurement plus ease of 5 cm, or more if you prefer a looser fit.
- ② Finished length of the top.

Now draw the following diagram for either the Front or the Back (Fig.1).

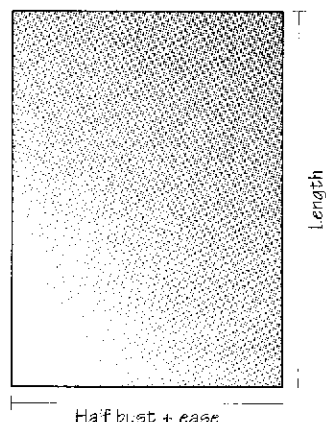
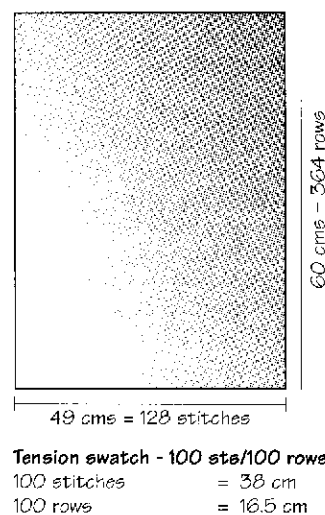


Figure 1

### TENSION

Using your tension swatch, work out how many stitches to cast on and how many rows to knit. I used a single end of fine French crêpe. After knitting a few trial swatches and tensions, I chose a jacquard pattern, then knitted a tension swatch 100 stitches wide and 100 rows long. After steam pressing, 100 stitches measured 38 cm and 100 rows measured 16.5 cm. Using the measurements, I worked out how many stitches and rows to knit for each piece. As my piece needed to be 49 cm wide and 60 cm long, I needed cast on about 128 stitches and knit approximately 364 rows. (I usually add on a couple of extra stitches for making up and round up the rows to the nearest even whole number.)



To find out stitches  
 100 divided by 38 = 2.63  
 2.63 multiplied by 49 = 128.9

To find out rows  
 100 divided by 16.5 = 6.06  
 6.06 multiplied by 60 = 363.6

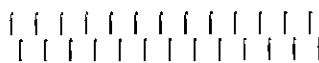
Figure 2

### CHOOSING AN EDGE

Before knitting the two pieces, think about the type of welt you'd like at the lower edge of the garment. I didn't want any sort of rib, because I like to have the choice of either tucking in a top or wearing it loose. I eventually

decided to start with my usual "neat edge" and to knit this, you need to use the ribber.

Set the HP lever on H. and arrange the needles in an every needle rib pattern:-



Cast on as usual by knitting the zig zag row followed by two circular rows. Do not put the carriage back to normal knitting. Increase the tension by two dots on every row and stay in circular knitting. Knit about 20 rows. Set the carriage for normal knitting and bring all the needles to holding position to help the machine knit the next row.

If you are knitting a stitch pattern using the ribber, just carry on. However, if you are continuing knitting on the single bed, transfer the ribber stitches to the main bed and knit one more row before starting your pattern.

It goes without saying that you do need to try out different welts with the yarn you are using for your garment before knitting the main pieces. There is nothing more frustrating than spending time knitting only to take the piece from the machine and discover that the welt you have used looks dreadful or are completely unsuitable. For some inspiration, turn to our *Classwise* feature this month. **Beryl** has some interesting ideas for you to try!

### CUT & SEW

Once our two pieces are knitted, blocked out and pressed to size, we can proceed with the sewing and cutting (see Fig.3). The measurements needed are:-

- ① The back neck (A)
- ② The finished width of the top from armhole to armhole across the chest (B)
- ③ The depth of armhole (C).

The measurements for my top were A = 20 cm, B = 34 cm and C = 22 cm.

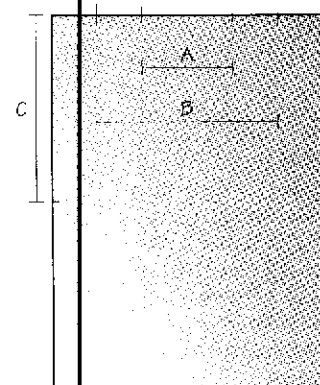


Figure 3

### BACK

Place one piece for the Back on a flat surface with the wrong side facing upwards. Measure and mark the back neck first (A). Now mark the finished width of the top from armhole to armhole (B) and then measure the armhole depth down the side seams (C) and mark this. On one side only you can now draw in the armhole shaping by joining up B and C.

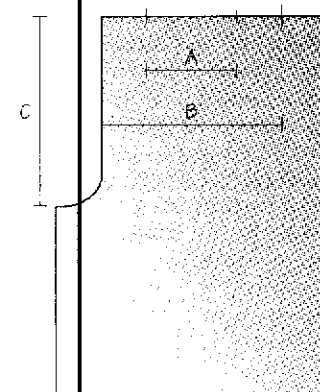


Figure 4

Using a medium width and medium length zig zag stitch, sew along the marked armhole line and carefully cut out the shape. Use this cut-out shape as a template for the other side, match it up with the marks and draw carefully around. Sew and cut out as before. Naturally, you could easily use an overlocker which would not only neaten but also cut out at the same time! The back neck can either be left straight or can be shaped in a slight curve.

## FRONT

Now mark, sew and cut the Front as you did the Back, but also mark in a neckline of your choice. I chose a scoop neck line with a front neck drop of approximately 12 cm. However, you could cut out a neckline in any shape of your choice.

## MAKING UP

To complete the garment, first join the shoulder and side seams. Once these are sewn up you can try the top on. Don't worry if the armholes seem a little large, they will be eased in when the edging is added. If they should be a bit small then just re-mark, sew and cut again.

## TO COMPLETE

To finish off the top, the cut edges need to be completely covered on both the right and the wrong side. To do this, either use a bought edging or knit your own edging. You will need three lengths, two for the armholes and one for the neckline.

One edging I like is a plain braid in every needle rib that folds exactly in half on its own and therefore is very easy to attach to a cut edge. If you'd like to try it, here's what to do:-

☐ Bring up 10 needles on the main bed, 11 needles on the ribber and arrange them in an every needle rib pattern.

☐ Knit the zig zag row and two circular rows.

☐ Now transfer the centre stitch on the ribber bed to the main bed and push this needle back to non working position.

| | | | | | | | | |  
| | | | x | | | | |

☐ Knit a strip to the approximate length required, then add a few more rows. Do not cast off, just remove the work from the machine.

☐ To attach the braid to the armhole, first have the right side of the top and braid facing you. Lay the braid in position so that the

cut edge lies in the fold of the braid. Slightly stretch the braid as you pin it to the edge.

☐ Tack the braid in position and unravel any extra knitting when the two ends meet. Join the ends of the band by neatly back stitching through the open stitches.

☐ You can either machine or hand sew the braid to the garment. First sew one edge in position, then fold the braid to the wrong side and neatly slip stitch the remaining edge in place. Repeat for the other armhole and the neckline.

If you don't have a ribber, another useful plain braid is the bias-knitted braid.

## TO KNIT A BIAS STRIP

Starting with the carriage at the left, cast on by hand over 10 needles at the far left hand side of the machine. Knit two rows.

\* Decrease one stitch at the end nearest the carriage (left) and increase on stitch at the other end (right). Knit 2 rows\*.

Repeat from \* to \* until you have knitted a little more than you think you need. Remove from the machine and attach the bias strip as given above. Should you reach the right side of the needlebed before the strip is the required length, simply remove the stitches, replace them back at the left and continue knitting as before.

Although it's a bit of a fiddle, a bias strip can look very nice if you change colour every two rows whilst knitting. Try making a top in a contrasting shade to the main colour of your skirt, jacket or cardigan then introduce the main colour as a contrast when knitting the bias strip. It looks most effective and can be very stunning if a small amount of lurex is added to a top for evening wear.

All that remains now is to give your top a final press! Wear it with pride and join me next time for some more Cut & Sew. ■

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# Fair Isle Gilet

Designed by **Mary Smith** in **Yeoman** yarn

## General Information

### PATTERN RATING

\*\* Fairly easy for knitters with some experience.

### MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

### MATERIALS

**Yeoman Sport 4-ply.** (Yarn Guide No.11.)

1 x 500g cone in Turquoise (MC).

1 x 500g cone in Teal (C).

### GARMENT WEIGHT

Finished garment in second size weighs 235 g.

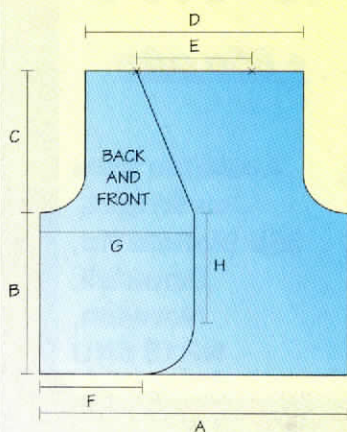
*The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-240 4464.*

### ABBREVIATIONS

For a list of the abbreviations we use and our yarn guide, please turn to Page 43.

## Diagrams

A = 48.5 [51, 53.5, 56, 58.5] cm  
B = 24.5 cm  
C = 21.5 [22.5, 23.5, 25, 26.5] cm  
D = 33.5 [36, 35.5, 38, 38.5] cm  
E = 18 cm  
F = 16.5 [18, 19, 20.5, 21.5] cm  
G = 24 [25.5, 26.5, 28, 29] cm  
H = 17 cm



• Photography **Simon Pask**  
• Stylist **Sally-Ann Carroll**  
Jeans **Boden**; Earrings **H Samuel**

## Knitting Instructions

### MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 96 [101, 106, 111, 116] cm, 38 [40, 42, 44, 46] in.

Length to shoulder without

band 46 [47, 48, 49.5, 51] cm, 18 [18½, 19, 19½, 20] in.

### TENSION

32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

### NOTES

a) We used knit side of knitting as right side of garment.

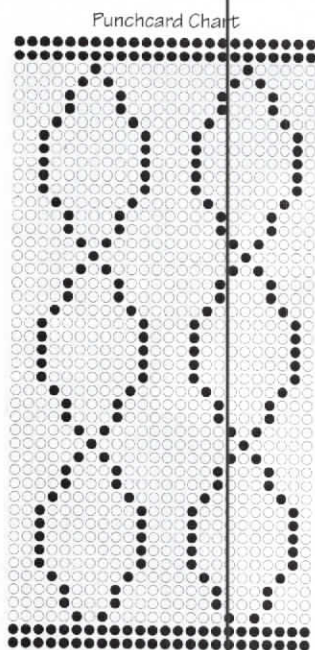
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left



light on for 580 and SK840 machines, right light on for earlier models).

d) On Brother electronic machines, place pattern over centre 0.



at beg of next row, K 1 row. Cast on 2 sts at beg of next and foll alt row, K 1 row. Inc 1 st at beg of next and every foll alt row until there are 78 [82, 86, 90, 94] sts. K 61 rows. RC shows 88.

#### SHAPE ARMHOLE & FRONT EDGE

Dec 1 st at right edge on the next and every foll 3rd row and at the same time, K 1 row. Cast off 6 [6, 7, 7, 9] sts at beg of next row, K 1 row. Cast off 3 [3, 4, 4, 3] sts at beg of next row, K 1 row. Cast off 2 [2, 3, 3, 2] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Cast off 1 [1, 2, 2, 2] sts at beg of next row. K 1 row. Dec 1 st at beg of next and every foll alt row until 44 [48, 47, 51, 50] sts rem. Cont to dec at front edge only on every 3rd row from previous dec until 43 [46, 41, 36, 34] sts rem, then on every foll alt row until 25 [29, 28, 32, 33] sts rem. K 11 [14, 14, 9, 12] rows. RC shows 166 [170, 174, 178, 184]. Cast off.

#### RIGHT FRONT

Work as for Left Front reversing shaping by reading left for right and right for left.

#### LOWER, FRONT & BACK NECK BIAS BAND

Push 10 Ns at extreme left of machine to WP. Using C, cast on by hand. Using MT-2, K 2 rows.

\* Dec 1 st at left edge and inc 1 st at right edge, K 2 rows \*. Rep from \* to \* until strip is long enough to go from right side seam, around right front, across back neck, around left front and across lower back to right side seam. When you reach the far right of machine, remove work on WY and replace at far left of machine and continue, as before, until length is reached. Cast off.

#### ARMHOLE BIAS BANDS (KNIT TWO)

Work as for Lower, Front and Back Neck Bias Band until strip is long enough to go around armhole edge. Cast off.

#### PRESSING

With wrong side facing, block knitting by pinning out fronts to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

#### MAKING UP

Join shoulder and side seams. Sew one edge of bias band around fronts and back. Join ends. Sew bias bands around armhole edges. Join ends. Fold bands in half and catch down on the inside. ■

#### BACK

Push 156 [164, 172, 180, 188] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and then K a few rows ending with carriage at left. Using MC, cast on by hand from right to left. K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 88 rows.

#### SHAPE ARMHOLES

Cast off 6 [6, 7, 7, 9] sts at beg of next 2 rows, 3 [3, 4, 4, 3] sts at beg of next 2 rows, 2 [2, 3, 3, 2] sts at beg of next 2 rows, 2 sts at beg of next 4 rows and 1 [1, 2, 2, 2] sts at beg of next 2 rows. K 1 row.

Dec 1 st at each end on next and every foll alt row until 08 [116, 114, 122, 124] sts rem.

K 50 [54, 56, 60, 60] rows. RC shows 166 [170, 174, 178, 184]. Place marker between sts 29 and 30 at left and right of centre 0. Cast off.

#### LEFT FRONT

Push Ns 25 to 78 [82, 86, 90, 94] inclusive at left of centre 0 to WP. 54 [58, 62, 66, 70] Ns.

Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MC, cast on by hand from right to left. K 1 row. Set RC at 000. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B.

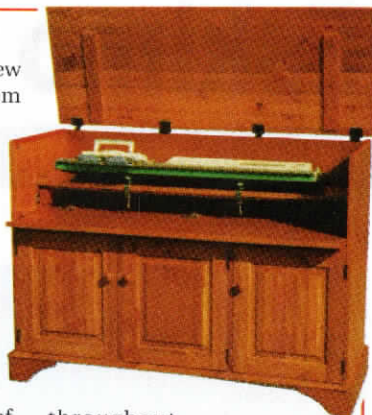
Cast on 4 sts at beg of next and foll alt row, K 1 row. Cast on 3 sts

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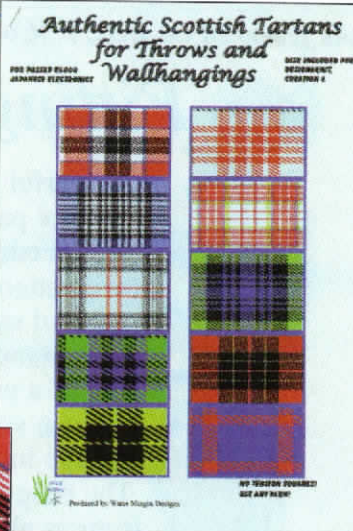
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Water Margin Designs is a new company, formed in 1997 by **Mary Marsh** from South Wales and **Heather Reed** from Somerset. They have produced a range of fabric patterns suitable for Japanese Electronic Machines and Passap and Pfaff E6000 with disks included for DesignaKnit and Creation 6.



**Authentic Scottish Tartans** contains stunning designs that are suitable for throws and wall hangings, for Japanese and Passap machines. There's also a book of **Skirts and Sweaters for the E6000**, with reader cards included. All of the disks included with the booklets contain pattern files in cut, pat and pcx formats for use with all electronic knitting machines.



For full details and price list, please contact Water Margin Designs direct at the address below. A stamped addressed envelope would be appreciated.

**Heather Reed**  
Water Margin Designs  
The Lastings  
39 The Roman Way  
GLASTONBURY  
Somerset BA6 8AB  
Tel:- 01458-832410  
E-mail:- heather@lastings.demon.co.uk



# Eskimo

Designed by **Audrey Harrison** in **Oddments**

## General Information

### PATTERN RATING

\* Easy to knit.

### MACHINES

This pattern is suitable for standard gauge machines.

### MATERIALS

Any **Double Knitting Acrylic yarn** (maximum 40 g of any colour). (Yarn Guide No.14.)

Oddments in Cream (MC), Mustard (A), Brown (B) and Dark Brown (C). Polyester stuffing.

A small amount of Dark Brown and Dark Grey felt for features and fish.

UHU clear adhesive.

Crochet hook.

### ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 43.

## Knitting Instructions

### TENSION

We used tension dial setting 10 as main tension (MT) throughout.

### NOTES

a) We used knit side of knitting as right side, except for face trim on Eskimo.

b) To make a smaller toy, use 4-ply yarn and tension 7 as main tension.

### BACK & FRONT (ALL IN ONE)

#### FIRST FOOT AND LEG

Push 11 Ns to WP. \* Using B, cast on by hand. Set RC at 000. Using MT, K 10 rows. Using MC, K 22 rows \*. Using WY, K a few



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rows and then release from the machine.

### SECOND FOOT & LEG

Push 11 Ns at right of centre 0 to WP. Work as for First Foot and Leg from \* to \*. Push 11 adjacent Ns at left to WP. With P side facing, replace First Leg on to empty Ns. 22 sts. Unravel WY.

### BODY

K 32 rows. Place marker at each end.

### HEAD

K 22 rows. Dec 1 st at beg of next 8 rows. 14 sts. Inc 1 st at beg of next 8 rows. 22 sts. K 6 rows. Using A, K 16 rows.

### BODY

Place marker at each end. Using MC, K 32 rows.

### DIVIDE FOR LEGS

Push 11 Ns at left to HP. Cont on rem sts for first leg. Using MC, K 22 rows. Using B, K 10 rows. Cast off. Push rem 11 Ns from HP to UWP. Finish to correspond with first leg.

### ARMS & HANDS (KNIT 2)

Fold head in half and join side

seams down to neckline. Push 16 Ns to WP. With P side facing, pick up 8 sts from each side below neckline and place onto Ns. Using MT and MC, K 15 rows. Using B, K 7 rows. Cut yarn, thread end through sts and release from machine. Pull up yarn and secure. Join seam.

### FACE TRIM

Push 46 Ns to WP. Using MC, cast on by hand. Using MT, K 4 rows. Cast off.

### MAKING UP

Join remaining seams, leaving an opening for stuffing. Stuff and join opening.

Thread a length of MC, through first row of head. Pull up and secure. Thread ends into head to neaten. Sew face trim in position around face. Make features from dark brown felt as shown in photograph and glue in position. Using C, crochet a short chain. Cut out a fish from grey felt and attach to chain. Sew chain to hand. ■



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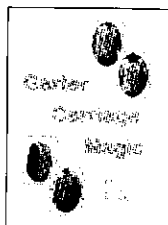
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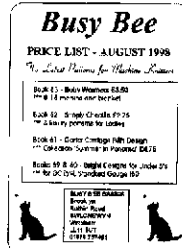
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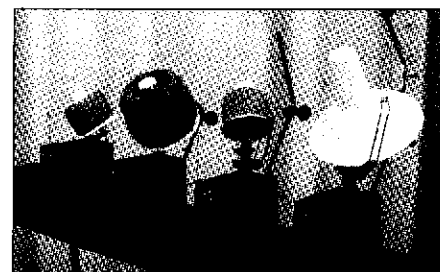
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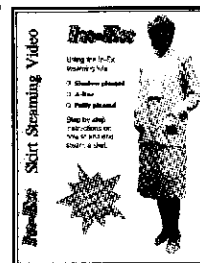
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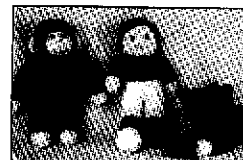
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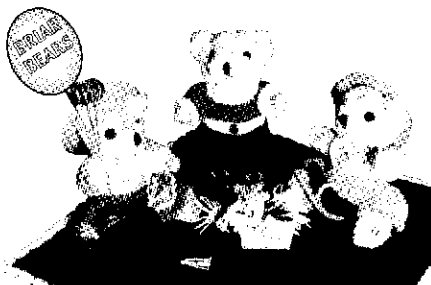
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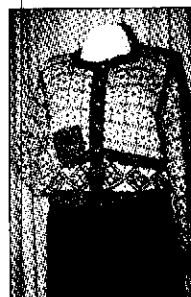


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# Dear Anne

## Readers' Letters

**Dear Anne**

Thank you for the Jul-Aug magazine and your personal letter to your subscribers. Firstly, may I congratulate you on the marvellous effort you have made to please everybody. I took **To & Fro** some time ago, but the time came when I had to choose between magazines, so it was like meeting long, lost friends when reading all the articles. I'm sure all your regular readers will continue to be patient and will thoroughly enjoy getting the best of both magazines.

Recently on my Knitmaster 360 KL, I plated a cardigan using a tweed wool for the front and a solid colour to plate. It was frustrating to find, on releasing the work from the machine, that occasionally there was a part line of plated yarn when the carriage was worked from the right. I

solved the problem by Swiss darning, but as it is some considerable time since, I used the plating method, I wonder if I have forgotten some little quirk to avoid this show through. Has any reader any hints or tips to pass on, please?

With kindest regards for your future success.

Yours sincerely

**Mrs B A Kent  
Worcester**

*It's a long time since I plated anything, too, Mrs Kent! Let's all put our thinking caps on and see if we can remember any useful hints. Drop me a line and share your tips and ideas with other readers.*

*Anne*

**Dear Anne**

It's been very interesting for me to read in the magazine about the situation in England regarding machine knitting, for it is much the same here in New Zealand.

About 20 years ago, before the start of the cheap, knitted imports, it was possible to buy a knitting machine, knit for the family and even "make a few bob" knitting something for the neighbours.

Not so these days. Folk can buy reasonably-priced knitwear in the shops and it is very hard indeed to make money from knitting. Indeed, the clubs are suffering as the younger generation of homemakers have all they can do to balance the budget, let alone have time to knit!

Over here luckily and at long last, clubs are starting to get a few members again. We have many new immigrants coming into the country from hot climates, where they certainly do not need warm clothing! Learning knitting and also mixing with the average Kiwi is helping their skills and their English!

For those who have become computer literate, the Internet is also providing a way for knitters to communicate on a global scale. So, I guess for any set-back, technology can sometimes provide a silver lining! From the Land of the Long White Cloud and Silver fern, good knitting to you all!

Yours sincerely

**Mrs S A Hodge  
Brown's Bay, Auckland**

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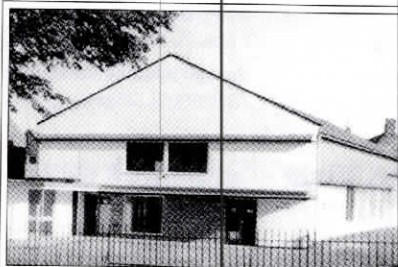
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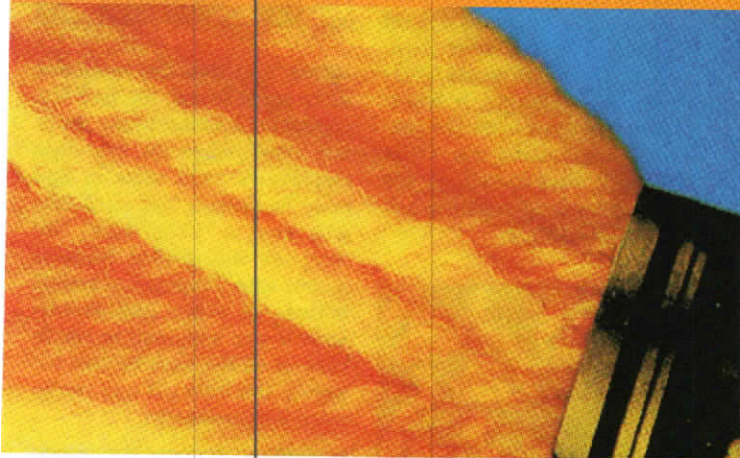


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# Reader's Contribution

**Doris Coutts** takes a break this month whilst her daughter Alison comes over from the USA to see her. So, reader **Olive Jinkings** invites us to look around us and juggle with geometry.

Just as it is of benefit to know a little science when you are in the kitchen, the same applies to mathematics when you are designing. Looking around you, you can see that railway lines, telephone wires, streets and many other things all form parallel lines. Mountains, church spires, waves and wave marks on the wet sand at low tide all form triangles. Architecture, wrought-iron work and television aerials are formed by squares, rectangles, circles, arcs and ovals, while the fields are made up of parallelograms which are just "tipsy" squares with sloping sides. Haystacks and hay-wheels are simple cubes and cylinders.

All around us, the environment is made up of geometry. A tiny snowflake is formed around six lines which radiate from the centre, the bee has elliptical wings and body and its honeycomb is composed of hexagons. If you look at the patterns and designs of ancient civilisations and ethnic races, you will find that they too are formed by using these geometric shapes. So - let's look at geometry when we look at the environment.

The idea seems to be that you photograph scenes or objects from the environment, look at the photographs, then turn them into whatever patterns you can see in them. If I see a scene that appeals to me, I like to put the scene on a garment.

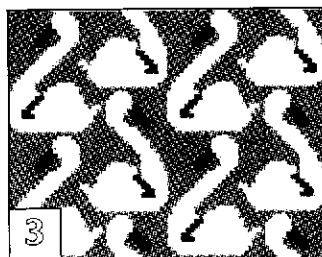
Unless you are a genius, you cannot create pictures of actual things without seeing them. However, if you are just going to turn them into patterns - that is a different matter. If, for any reason, you cannot get out and about, take photographs or use a sketch pad, buy postcards or magazines for the pictures of the "environment", you can cheat! You can turn to geometry to provide you with patterns that make you think of an historic building, the seaside, wildlife or agriculture.

Geometry cannot help you with colour or texture - deciding which yarns and which stitch technique to use - but again, all you need is your common sense to choose the yarn and colour to give the right effect and television programs can be a big help. When selecting yarn to use for a garment, do remember that the fibres should not only be kind to your machine, easy to wash if you have little time and wearable but also liked by the wearer!

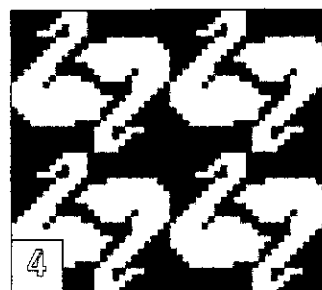
For inspiration this time, I've looked at swans because they have such elegant curves. They can easily be drawn using geometry and are simply a collection of circles joined together. Draw your circles using compasses or lids of various sizes. You will only need to add the bill, a tail point and a flattening line at the bottom to achieve an elegant shape. They look much better with the

neck upright than with it sunk into the body and if you erase all unnecessary lines, you're left with the simple shapes shown in Fig. 1 and Fig. 2.

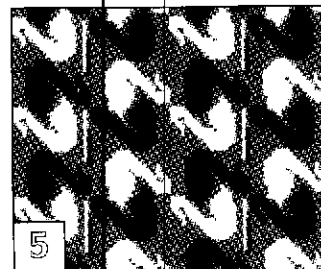
To make a repeating pattern, first add a second swan - the mirror image of the first - and then set it at a level below the first. Cut off the bottom of the lower swan and draw it in the empty space above. This gives you a repeat pattern. To accentuate the pattern, I emphasised the wings with thick black horizontal and diagonal lines and made the pattern shown in Fig. 3.



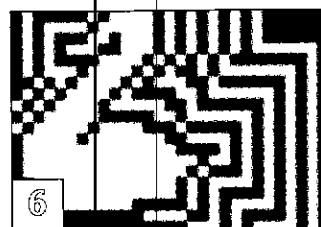
Trying a different approach, I turned the second swan upside down and fitted it closely to its neighbour. Without modification, I feel the effect in Fig. 4 is too horizontal. However, by turning the swans through 90° and alternating the colours, I produced a diagonal effect which



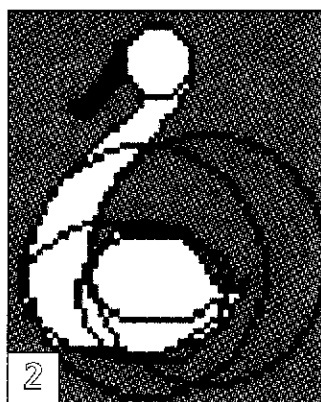
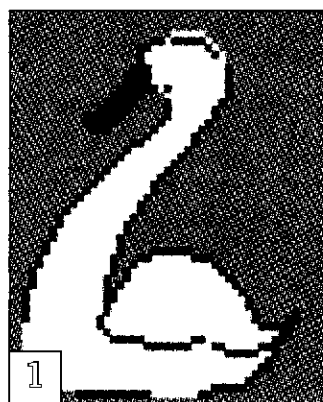
improved the pattern tremendously. Still feeling the design needed a little more, I added two horizontal lines of different length and colour and produced the pattern shown in Fig. 5. With a few more alterations you too could end up with a wonderful pattern that looks nothing like swans!

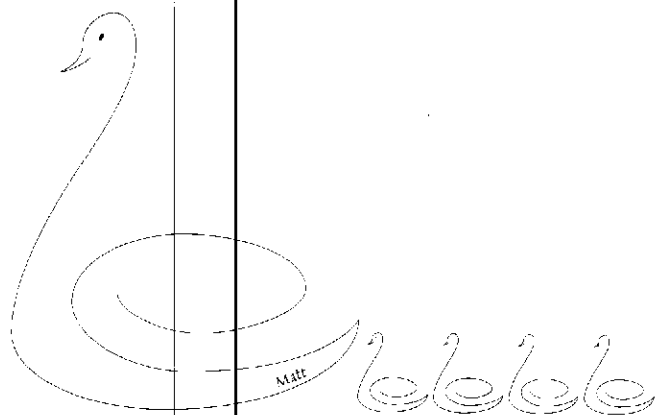


Having said that, I'm reminded of an artist friend. He had just completed a picture in the "modern trend", when his next-door neighbour's child came in and cried in delight, "Oh, cats! Lots and lots of pussy cats". He scrapped the picture, because people were supposed to look at it from all angles and wonder what it was supposed to be. In spite of all the work he had put into it, the little girl had recognised it immediately!



I still felt that I could get more from my single swan motif, so I started again and outlined the right side and the bill with parallel lines. This gave me the basic motif in Fig. 6 to alter and repeat. By staggering the swans to produce a half-drop repeat and using different colours for the lines, the picture changes completely when you play around with it. Introducing more geometric shapes is both fun to do and extremely satisfying and I decided, "that's it!" when I finally arrived at the design in Fig. 7.





I don't know what kind of spring and summer we'll have this year, but even in a good one we almost always need a lightweight cover-up. As the days lengthen, it's lovely to get outside again, but we need to keep out March winds. That's why I'm thinking ahead - but whether or not my next garment will involve swans, I cannot tell!

### PEARLS OF WISDOM

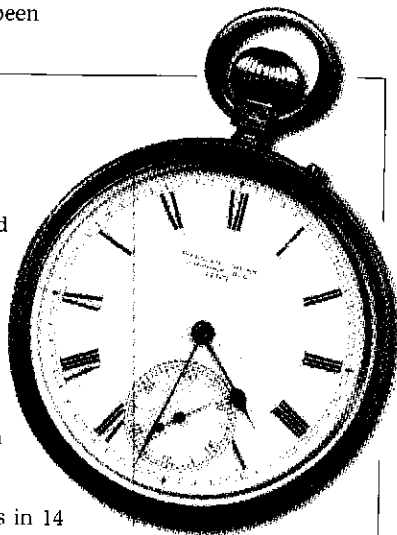
When I first began machine knitting, I realised that yarn costs would rise with inflation. So, I thought I'd be clever and buy ten cones of 2/30s bulk acrylic and the same quantity of 2/30s bright acrylic. I also bought wool, acrylic and cotton in a wide range of colours in 2-ply, 3-ply and 4-ply thicknesses. My room looked like a yarn shop! I've been

very fortunate because all the yarns, except one cone of knit-in glitter, are still in perfect condition. They could have deteriorated by now and been completely unusable.

I've often regretted my bulk buy. Some yarn dealers change their shade cards as frequently as every year. It's impossible to match up old cones and even black shades are different! I often find I have to apologise to a customer that she can neither have a skirt to match in a particular shade because they don't produce it any more, nor have it in another shade because they don't make the yarn any more! Make your New Year resolution to only buy what you need when you need it! ■

### OPEN ALL HOURS!

Have you ever watched **Open All Hours** on the television? Try to remember the lady who can never make up her mind what size or sort of goods she should buy - and you'll have a fair idea of what I am like after I've been experimenting.



Recently, I knitted swatches in 14 different release stitch techniques - and there are many more possibilities, I can assure you! I like them all - and I'm having a very difficult time deciding which to do. Not only have I to choose the one I like best, but also which is best for the particular pattern! Should I try them in different colours? Which would be the easiest for knitters with not much experience? I often find myself singing, "where have all the hours gone"?!

The great disadvantage of my knitting machine is that there's always an abundance of choices. I could happily spend my entire life experimenting with the different techniques - without knitting a single garment. At least that way, I wouldn't have to make any more difficult decisions! I can't say, "I'll sleep on it" because I often sleep on it for three nights and still don't manage to come to a decision. As they say, perhaps mañana, "Tomorrow always comes too soon!"

## Olive Jinkings

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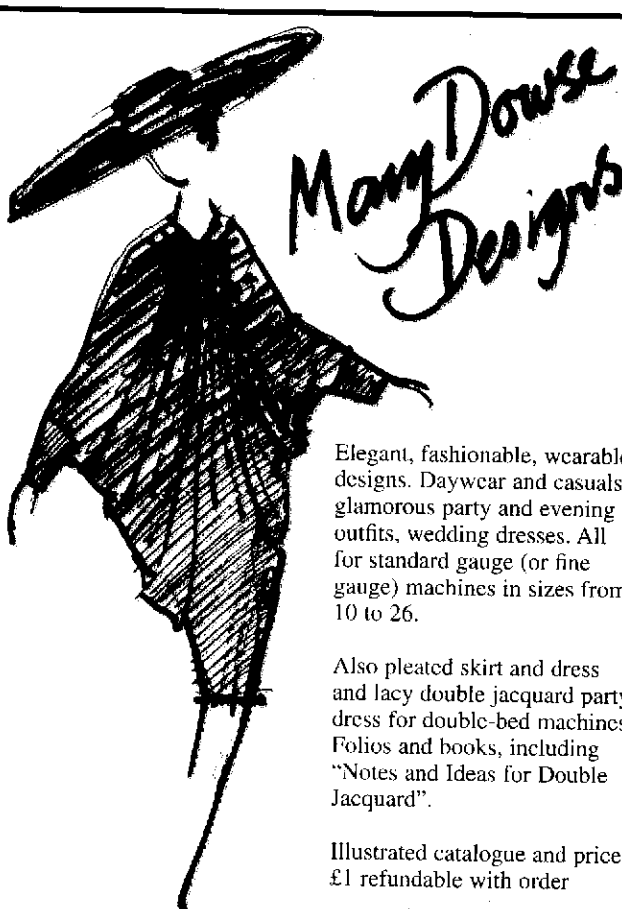
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| 1991                                                                                                                                                                                                                                                                                                                                    | 1992                                                                                                                                                                                                                                                                                                    | 1993                                                                                                                                                                                                                                                                          |
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| 1994                                                                                                                                                                                                                                                                                                                                    | 1995                                                                                                                                                                                                                                                                                                    | 1996                                                                                                                                                                                                                                                                          |
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| 1994                                                                                                                                                                                                                                                                                  | 1995                                                                                                                                                                                                             | 1996                                                                                                                                                                                                                                                                                                                                                                           |
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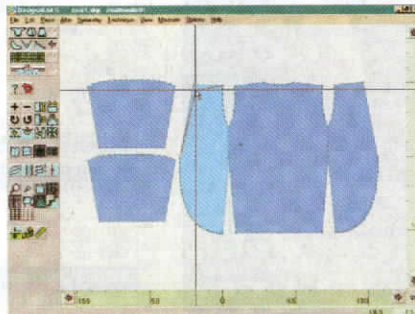
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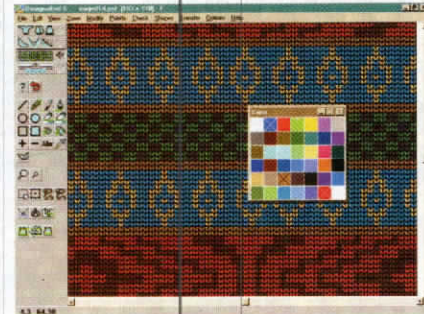
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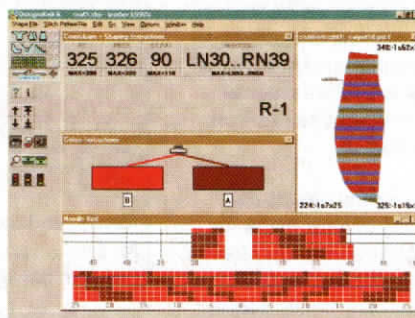


## Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

*DesignaKnit 6 for Windows has the following minimum requirements:*

- 386, 486 or Pentium IBM-compatible PC
- 4Mb RAM (8Mb recommended)
- 256 colour SVGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
- Windows 3.1™, Windows 3.11™ or Windows 95™



## Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

Soft Byte Ltd., Quarry Lane, Nantmawr, Nr. Oswestry, Shropshire SY10 9HH.

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